

FRONT: THE NIUE CONNECTION • 4 / MUSIC: MAROON 5 • 30 / FILM: TRIPLETS AND DENTISTS • 31

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY

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[BY PAUL MATWYCHUK • 37]



No. 433 / FEB 5 - FEB 11, 2004  
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1982: Lech Walesa is freed from prison, John Belushi dies from a drug overdose, Toni Basil's "Mickey" is at the top of the pop charts... and two best friends decide to finance a cocaine deal with \$15,000 stolen from a lingerie magnate. That's the plot of Kill Your Television's latest stage production, *This Is Our Youth*, a tale of love, friendship and ugly fashions • 37

### FRONT

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### MUSIC

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three  
dollar  
bill

By RICHARD BURNETT

### The pink vote

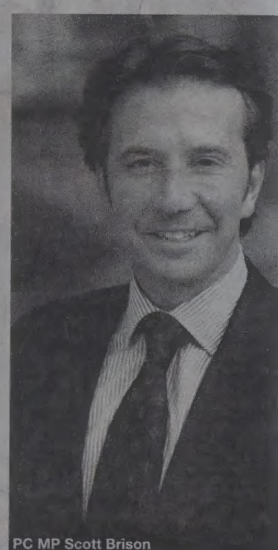
Canada's backroom boys are playing political hardball again. Unfortunately, they're not my kind of backroom boys. Otherwise I'd show them where to stick it.

No, these are the straight kind, and quite frankly, they're making a mess of Canadian politics. In just two months we've seen the political mood across the Great White North shift distinctly to the right. Both the Canadian Alliance and the Progressive Conservative Party of Canada—the party of

Canada's first prime minister, Sir John A. MacDonald—have folded into the new Conservative Party of Canada. When the new Conservatives proved to be even too right-wing for the old Tories, openly gay PC MP Scott Brison defected to the ruling Liberals to become PM Paul Martin's right-hand man. Then Canadian Alliance MP Keith Martin dealt the Conservatives another body blow when he announced on January 14 his intention to sit as an independent while seeking the Liberal nomination in his British Columbia riding of Esquimalt-Juan de Fuca.

The dominoes continued to topple when former Liberal deputy PM Sheila Copps—the only Liberal leadership contender who publicly supported gay marriage—found herself being squeezed out of the Liberal fold by Martin and his cronies. But Copps is winning the media war and says she just may end up running for the NDP in a federal election Martin is expected to call for this spring.

SEE PAGE 10



PC MP Scott Brison

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# A reluctant soldier in the A-Channel war



Our latest strike diarist doesn't agree with either management or the union

By STACEY RISHAUG

plenty of people who strongly disagree with you. In my case, I feel like a target on both ends, because I don't fully agree with the way *anyone* is handling this.

I never voted to give the union permission to strike. I never once voted against any of the contract offers. So why am I out here? Because I understand why others did. The people I support deserve better, and if the majority of them are willing to risk their careers for a better future, then who am I to stand in their way? I still believe in A-Channel, but I also believe in being valued.

I wanted to avoid a strike at all costs because I'm pregnant with my second child.

I was a reporter with A-Channel for two years before taking maternity leave. I came back part-time as a writer and weekend producer/assignment editor so I could spend more time with my son. When this job action began, however, I only had half the hours needed to take my second leave. Blowing off a year's worth of pay just wasn't an option. So while I was on strike I managed to find another job outside the industry, growing bump and all, to cover the hours I needed to qualify for a maternity leave. Problem solved, right? Not really. The other job didn't pay nearly as well and my maternity leave has been obliterated.

So I left the other job and am back on strike full-time, so to speak. I may only have a few months left with the company before my due date, but even a few weeks of work would dramatically improve my situation.

**MY FRUSTRATION** is growing as the months go by because it's no longer me but my children who will have to sacrifice over the next year. This would be an easier pill to swallow if I fully believed a resolution was near. Most of the union members feel very strongly about holding out for a better offer and many of them could

## OPINION

care less how long that takes. There are even some members who seem to *like* being on strike. The pay is comparable to what they made at A-Channel and pitting themselves against the company gives them a sense of purpose. This frightens me. I'm afraid stubbornness on both sides will prevent a settlement from ever being reached. I see union members heading down a bleak road that could very well break them—and a company that's willing to let that happen at all costs.

With so little faith, it sounds like the logical solution would be to raise a white flag and cross the line. But the reality is that a much uglier

future awaits those who do. Everyone on the inside knows that if they took a stand, the strike would last just long enough for the first viewer to call complaining about management's anchoring skills. And yet they continue to step on me and others in their desperate scramble up the ladder of success. I hope management isn't fooled by their loyalty, because these were some of the station's biggest backstabbers and complainers before the strike began.

There's a reason why there aren't many people with children in this business. There's a reason why so many marriages fail. When you put your career before your relationships with other people, you will lose no matter how much fame and fortune comes your way.

That said, I don't associate scabs with management. The company is doing what it feels it has to do, as are the union leaders. The rest of us are soldiers fighting in a war I no longer want to be a part of. I'm discouraged by the way everyone seems to be focusing more on how to wipe each other out rather than on ending this thing. Both sides are heading for destruction unless we all give a little and redefine what a "fair contract" means. This isn't a perfect world and we all have to stop looking for the perfect solution. ☉



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# Exploring Niue frontiers

How the  
"butterfly effect"  
connects Alberta to  
cyclone-ravaged  
Pacific island

By RICK DOUGLAS

It's remarkable how connected we are through time and space. Exactly one year ago, for instance, Canada's senior rugby team destroyed the tiny Pacific island nation of Niue 47-5 in the final game of the Wellington Sevens rugby tournament in New Zealand. They're back in Wellington this weekend to defend their title with head coach Ric Suggitt, an Edmontonian. Suggitt served as the assistant coach for Canada's team at the 2002 Commonwealth Games in Manchester, England. Manchester was Niue's first appearance at the Commonwealth Games—and Edmontonians may have unwittingly helped make it their last.

The "butterfly effect" refers to the fact that tiny changes in one

part of a complex system can, over time, produce large changes in a different part of that system. It's what makes long-term weather prediction so difficult and why time travel would be so dangerous. If one butterfly has the potential to cause such significant change, then I wonder how many Edmontonians it takes to make a cyclone?

The path that brought me to this strange question started innocently enough. It was a Monday evening, January 5. I checked the Google News website to how see the world was settling into 2004.

Scrolling past the unrelenting carnage of the Middle East and the usual litany of American politics, I came across an unexpected headline: "Cyclone threatens island nation of Niue."

I've been studying nature, both professionally as a guide and ecological researcher and personally as a camper and walker, for most of my life. I know that the Pacific islands

have long been considered very sensitive to global climate change. But I felt somewhat embarrassed that night, because I'd never heard of Niue before. So feeling both dread and curiosity, armed with my trusty Google toolbar and unlimited access time, I embarked on a cyber "voyage" to the South Pacific.

It turned out to be a very prodigious trip.

**WHEN I FIRST LEARNED** about Cyclone Heta, the storm had already been causing problems for days. The Samoan and Tongan islands had been hard hit, suffering serious wind and flooding damage to, well, basically everything. Heta was reportedly heading towards Niue, approximately 11,000 kilometres south-southwest of Edmonton.

Niue has the unique distinction of being the world's smallest independent nation and the largest raised coral atoll. At 260 square kilometres, it's only about one-third the size of Edmonton. The island's maximum elevation, 69 metres, is roughly equivalent to the depth of our river valley. But with 25-metre-high sea walls, endless limestone caves and tunnels and no beaches or protective lagoons, Niue does not represent a typical coral atoll. As its affectionate slogan proclaims, Niue is indeed the "Rock of Polynesia."

Isolated even by South Pacific standards, Niue is 2,700 kilometres north-northeast of Wellington and at least 400 kilometres from any of its neighbouring island groups. Cyclones are a fact of life on Niue, and its 1,500 residents were battered down and ready for Heta. In the early hours of January 6, as I finally sorted out my time zone and dateline confusion, a very eerie realization hit me. The storm was over Niue at that very moment! The pictures I'd been finding online might have already become "before" photos. I had to find out what happened. But all contact with the island had been cut when the satellite dish was taken down as a standard precaution, so I would have to wait along with the rest of the world.

**BEING CUT OFF** is nothing new for Niueans. Settled by Samoans and Tongans starting circa 1000 AD, they survived for hundreds of years with little outside contact. They lived in balance with the island's resources and developed an unique language and culture.

To fill time between the Internet news reports—the entire storm went almost completely unreported by the western media—I wandered into the backwaters of Google, pages numbered in the 60s and 70s. In those murky depths I found several remarkable connections between Canada and Niue, starting long before our current rugby rivalry.

It wasn't until 1774, after charting Canada's east coast and before "discovering" Vancouver Island, that Captain Cook was the first European to find Niue. First contact did not go well. To test Cook's intentions, a warrior tossed a single spear towards Cook. It wasn't clear how Cook should have responded, but when his marines fired off a few musket shots and retreated, his intentions weren't exactly interpreted by the Niueans as "I come in peace." Not surprisingly, they met Cook's next attempt to land with a spirited defence, smearing red berries on their faces to appear fiercer. Again, Cook retreated. This story is the stuff of legend among Niueans, and has been passed from generation to generation. Cook changed his mind about the name he had chosen for the island, from Prince of Wales Island to Savage Island, a name that stuck well into the 20th century.

During World War I, about 150 Niueans joined the Maori Pioneer (Engineer) Battalion and went to Europe to fight. This unit served with distinction and contributed "significantly to the tunneling operations that played an important part in the success of the Battle of Arras," according to a New Zealand military history website. Interestingly enough, there were Canadian soldiers at Arras as well. Canadians marched through those tunnels and into history—we call the battle Vimy Ridge, the place and time where innumerable historians say Canada



James Grasdai

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# MELISSA ETHERIDGE

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## ENVIRONMENT

### Study: "global warming" a misnomer

LONDON—A disturbing new study suggests that while climate change is indeed a very real phenomenon, the term "global warming" could in fact be a serious misnomer.

The British government has already called for follow-up research to a study from the Massachusetts-based Woods Hole Oceanographic Institution, which warns that melting polar icecaps will actually make many parts of the world colder because newly melted polar ice cools the ocean, the way ice cubes cool a drink.

The *Independent* quoted the study as saying the cooling of the Atlantic Ocean triggered by polar ice melt will be "the largest and most dramatic oceanic change ever measured in the era of modern instruments." The study predicts that the cool waters will actually eliminate the Gulf Stream, the warm Atlantic current which is the main reason why Europe's climate is warmer than that of North America. Amsterdam is at the same latitude as Edmonton, for example, but the Dutch city is certainly not famous for the kind of cold winters we experience here in Alberta's capital.

If the Gulf Stream is altered, Woods Hole scientists predict that the U.K. and Ireland would be plunged into an "ice age." Because these isles are at roughly the same latitude as Labrador, the study predicts that the climate from London to Glasgow to Dublin would mirror that of Canada's northern Atlantic coastline. "Even as the earth as a whole continues to warm gradually, large regions may experience a precipitous and disruptive shift into colder climates," said Robert Gagosian, director of the WHOI.

Moreover, the changes to Europe's climate would be dangerously abrupt: it would take less than 60 years for London's average winter day to change from rainy to snowy with subzero temperatures. The WHOI study sampled water from several oceans and found that the polar samples had salt compositions much lower than expected while the salt content of tropical waters was actually rising. It's the northern salt water which helps contain the warm water currents in the North Atlantic that moderate the temperatures on the British Isles and mainland Europe.

"Among other possible climate impacts, an accelerated evaporation/precipitation cycle would continue to freshen northern North Atlantic waters—a linchpin and potential Achilles heel in earth's climate system," states a report summary from the WHOI, whose study included the work of scientist Igor Yashayaev of the Nova Scotia-based Bedford Institute of Oceanography.



"The North Atlantic is one of the few places on earth where surface waters become dense enough to sink to the abyss. The plunge of this great mass of cold, salty waters helps drive a global ocean circulation system, often called the ocean conveyor. This conveyor helps draw warm Gulf Stream waters northward in the Atlantic, pumping heat into the northern regions that significantly moderates wintertime air temperatures, especially in Europe. If the North Atlantic becomes too fresh, its waters would stop sinking and the conveyor could slow down."

Woods Hole scientists are not mavericks. In fact, a similar study conducted by Sweden's Geosphere-Biosphere Program has also predicted a radical drop in the average temperatures of northern Europe. And the U.S.-based National Academy of Sciences has also warned that such a chilling scenario for Europe is likely unless drastic measures are taken to halt the influx of freshly melted polar water into the salty North Atlantic.

There is precedent for this phenomenon, as well. Scientists believe that the Gulf Stream was interrupted for about a millennium nearly 13,000 years ago. During those 1,000 years, icebergs may have abutted the coast of warm-weather European spots like Portugal and even moved towards the Mediterranean Sea. —STEVEN SANDOR

## INTERNET

### Have you got anything without spam?

SILICON VALLEY, CALIFORNIA—In an effort to cut down on the hundreds of millions of spam e-mails that glut inboxes and ISPs worldwide, Microsoft and Yahoo! are giving serious thought to the notion of imposing a "postage fee" on e-mail.

The news comes in the wake of comments made by Microsoft founder Bill Gates during a January

speech to the World Economic Forum in Switzerland, in which, according to a recent report in the *New York Times*, he called legislation like the American Can Spam Act ultimately useless and unenforceable. Gates went on to promise that spam will become a thing of the past by 2006 and that, right now, a postage system may be the best way to get the ball rolling.

The most prominent advocate of the approach, known as "sender pays," is a Silicon Valley startup called Goodmail. The company wants bulk e-mail senders to pay up front for postage that guarantees their e-mail will be delivered to participating ISPs, who in turn are paid for accepting the e-mail to offset the handling costs of bandwidth-gobbling mass mailouts. The proposed cost of postage is one cent per e-mail, which advocates feel would be inconsequential to legitimate businesses but would do wonders to discourage spammers who send out a million e-mails in the hopes that 10 people respond.

According to Yahoo! VP of communications Brad Garlinghouse, while postage would likely not totally get rid of spam, it would force mailers to consider the benefits against the cost and only send out offers that a large enough number of people might accept. "The problem is that there is not enough friction in sending bulk e-mail," Garlinghouse said in an interview with internetnews.com.

Dale Malik, director of management for major ISP BellSouth, agreed. "It is certainly a sensible idea. Say you're a large clearing house for legitimate direct e-mail. You may pay a form of bulk delivery to deliver your messages appropriately. That way you don't get caught in the spam filter and you're behaving in an acceptable fashion."

Another possibility being Yahoo! and Microsoft are considering is a

"monetary disincentive" method currently being used by ISPs IronPort and Vanquish. With Vanquish, the recipient of an unwanted e-mail that gets through current spam filters is able to trigger a payment from the sender to the ISP, with the hopes that the cost will deter further mailouts.

This system, however, relies heavily on spam mailers' willingness to register with these ISPs, which they likely won't do, given the financial risks. But Goodmail feels their postage system will work even if all senders and ISPs don't participate. If a mass-mailer wishes to use Goodmail's ISP, there would be no registration process; all they would have to do is buy a block of "stamps" (actually an encrypted number embedded in the e-mail's header). If an e-mail comes into an inbox without the appropriate postage, it would be subject to the same spam filters currently in use. Stamped mail would be delivered as usual. Although Goodmail's system is not currently up and running, it's expected to be operational by the end of the year.

Of course, not everyone is keen on the idea of paying for bulk e-mails, especially non-profit organizations who worry that the cost will be too prohibitive and will stifle legitimate groups who can't afford to pay it. Goodmail representatives have responded that they are considering discounts for such organizations.

Thus far, neither Yahoo! nor Microsoft have made any commitment to charging postage, largely due to understandable opposition from Internet users who fear that it will open the door to a user-fee-based system being applied to all e-mail, bulk or otherwise. Rumours that such a plan is in the works have been circulating on the Internet for years, although to this point they have proved largely unsubstantiated. A large collection of these rumours can be found on urban legend database [www.snopes.com](http://www.snopes.com). —CHRIS BOUTET

By T.J. MAIR

### The condition my petition is in

The Knox-Metropolitan United Church at the corner of 109 Street and 83 Avenue was initially scheduled to open its doors to homeless youth back on January 26. For the second straight year, you've probably heard by now, the Out of the Cold Emergency Shelter Society is running temporary youth shelters in Old Strathcona churches. The program ran last winter at Strathcona Baptist and Trinity Lutheran and was joined this year by two more churches in the hood: Knox-Met and Knox Evangelical Free.

Knox-Met's original opening date was delayed by a couple of appeals filed with the city against the shelter. One was from Corrine Lillo, a neighbourhood resident and business owner. A petition was in Lillo's Music on Whyte Avenue over the three-week period before the city's Development Appeal Board hearing on December 18.

I learned about the petition three days before the hearing and circulated my own in support of the shelter, which I live less than a block away from. Lillo claimed that area businesses opposed the shelter, but 16 nearby businesses displayed copies of my petition. In three days, I was surprised to discover, I garnered more signatures than Lillo's petition did in three weeks.

Both petitions were presented at the hearing, during which Lillo predicted increased crime. Her concerns were echoed by Steve Young, an area resident and police officer who drew upon American crime statistics to build his case.

Lillo's appeal was turned down and the shelter was set to open on January 26. But less than a week before opening, Lillo legally challenged the city, claiming she didn't know that she was allowed to give a rebuttal at the hearing. To me, this appeared to be an attempt to circumvent due process, to shut down the shelter on a technicality.

The city, thankfully, was able to fast-track the appeal. On Thursday, January 29, in provincial court, Lillo lost, even though she argued that businesses would be adversely affected by the shelter. The day before court, I'd organized a rally in front of Lillo's Music. About nine people picketed against the store—reactionary behaviour motivated by fear and lack of compassion—to show that attitude itself can prove very unprofitable for business.

Last Sunday, Knox-Met hosted a workshop on the social implications of homelessness. The lack of adequate funding for housing was discussed. The shelter opened the next evening. ●



# Tom the DANCING Bug

By RUBEN BOLLING



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## Haiku Horoscope

### ARIES

(Mar 21-Apr 19)  
It's been a whole year  
Since this column began to  
Ruin your nice life

### LIBRA

(Sept 23-Oct 22)  
Nothing good can come  
Of your plot to spread evil  
Across the whole world

### TAURUS

(Apr 20-May 20)  
With the World Wide Web  
Some more people should fear that  
Huge spider lurking

### SCORPIO

(Oct 23-Nov 21)  
It's a sad state of  
Affairs when you forget you're  
Having an affair

### GEMINI

(May 21-June 20)  
I don't know if you're  
Ready for the high-paced life  
Of a noon jogger

### SAGITTARIUS

(Nov 22-Dec 21)  
This week you will burn  
A CD, topping the whole  
Music industry

### CANCER

(June 21-July 22)  
You feel bulletproof  
But that's just because you've been  
Drinking 80 proof

### CAPRICORN

(Dec 22-Jan 19)  
The love that you have  
For crossing the street this week  
Will go unfulfilled

### LEO

(July 23-Aug 22)  
The military  
Is preparing to annex  
The oil in your car

### AQUARIUS

(Jan 20-Feb 18)  
This week the one who  
Holds the key to your heart will  
Lock it in the car

### VIRGO

(Aug 23-Sept 22)  
Tossing the pigskin  
Is good clean fun for the whole  
Butcher family

### PISCES

(Feb 19-Mar 20)  
Ingredients: lies,  
Spite, hatred, malice, wombats,  
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# IN THE BOX

The Elephant and Castle on Whyte's

By DAVID YOUNG  
AND JOHN TURNER

Last week the Oilers either got beat up or beat the other team up. Last Thursday the Chicago Black Hawks brought an 18-game road losing streak to Rexall Place. When they left, it had become a 19-game losing streak, courtesy of a 5-2 loss. Then the injury-ridden L.A. Kings came to town and, despite a one-goal lead with 1:10 left in the game, the Kings scored two goals with an empty net to win the game. Then, last Monday night, the Oilers beat the Anaheim Mighty Ducks 2-1 in overtime after Jarret Stoll popped a goal in the net in extra time.

**John:** We head into the all-star break with our beloved Edmonton Oilers needing a miracle if they're to have any hope of making it into the post-season. Are there any positives from this past week? I don't think that beating the team with the worst road record in the NHL in your own building is a lot to build on, so I won't dwell on Edmonton's 5-2 victory over Chicago. Georges Laraque has finally scored a couple of goals and has moved ahead of Scott Ferguson in the goal-scoring column, and that might be seen as a positive thing. What is wrong with this year's edition of the Oilers, Dave?

**Dave:** Well, first of all, the Oiler

power play is as obvious as Janet Jackson's right boob to opposing teams. The power play is still ranked at the bottom of the league. That doesn't help a team win games. At least Janet's boob had a star on it. The Oiler power play lineup doesn't. But the Oiler brass can't afford to spend any money to improve the power play. Janet does have the dough to improve her stars.

**John:** After Saturday's heartbreaking loss to the Kings, I'm more convinced than ever that a large portion of the blame for this season's poor performance rests on the shoulders of the coaching staff. The Oil battled back from a two-goal deficit to take a 3-2 lead just to blow it all in the final 70 seconds. Ryan Smyth made a boneheaded play to ice the puck but Craig MacTavish made an even bigger mistake by not having Adam Oates take the draw in their own end. I thought obtaining Oates was all about winning faceoffs.

**Dave:** That's Oates's calling card. He's good in the faceoff circle. It's sad to see the difference in Oates's numbers this year compared to his previous NHL seasons. This is just the 10th season out of 21 NHL campaigns where Oates has not averaged a point a game or better. He stands at seven assists in 32 games. Other than that, he's been within 15 points of breaking even every other season since his sopho-

more year. At this rate, this will be his least productive season ever. The Oilers have dragged a future Hall of Famer down with them, from the looks of it.

**John:** There was little consolation in beating the "oh-so-Mighty" Ducks Monday night because of all the remaining games in the Oiler schedule, only one is against Anaheim. I think that the other games Edmonton will play this year are against teams who will give them a fight. There are no easy games in the NHL and the Oilers' problem is only magnified by the fact that they only show up for a portion of the game. If they played with the same intensity I witnessed from the girls on Team Dream and Team Euphoria during Sunday night's Lingerie Bowl, this column would have a far different tone.

**Dave:** The Oilers have not played with the same intensity that used to spark fan support and excitement like it did in the past few seasons. They have played in 10 cities (more, actually), but they haven't played with intensity. After leaving the Anaheim game, I realized I had never left Rexall/Skyreach/Northlands/Whatever feeling as disappointed as I was, despite the fact the Oilers won the game. There's no question it was a big win, and every win from now until the end of the season will be big as well, but the Oilers did not look impressive or the least bit passionate about winning. There is a select group of players on the team who play with a "take no prisoners" attitude (Ethan Moreau, Jason Smith and Steve Staios especially) but as a whole the team needs to rediscover how to win with the fire they have shown in the past. They've done it before; it's time to do it again. ●

## Niue

Continued from page 6

"stopped being a colony, became a nation and earned its voice on the world stage." (For you hockey fans, General Julian Byng commanded the Canadian troops that day. His wife would later donate the Lady Byng Trophy to the NHL. Another tidbit: the Prince of Wales Armouries, located in downtown Edmonton, played an important role in preparing local soldiers who were at Vimy Ridge.)

**BACK IN THE 21st century,** the armouries are now the home of Edmonton's archives, while Cyclone Heta has destroyed Niue's museum and archives.

Heta quickly became a category-five "super cyclone" with winds of 300 kilometres per hour and 50-metre waves. It hit at high tide and from the direction that Niue was most vulnerable. Like a baseball batter's swing, these storms have an evil sort of "sweet spot," a small zone where their powers are at an absolute maximum. And yes, that's exactly the part of Heta that hit Niue on January 5 and 6.

Cathy Alec, a young nurse, was killed. Her 16-month-old son Daniel was fatally injured when Heta destroyed their concrete, "cyclone-proof" house. In fact, Heta destroyed or damaged virtually every structure, vehicle and installation on the island. The recently rebuilt hospital: destroyed. The just-refurbished hotel: destroyed. The only satellite dish, along with the building it was stored

in: destroyed. Two hundred homes were destroyed. Asbestos roofing material that was widely in use is now smashed and scattered, posing serious health risks. The Justice Department building suffered severe wind and wave damage, so all birth, marriage, land and death records have been badly damaged or destroyed. An estimated 80 per cent of Niue's tourism infrastructure is damaged or gone and the year's tourist season has officially been canceled. In a strange twist of fate, the island's only wharf survived intact.

Even more telling was the damage Heta did to the environment. Ancient caves and rock structures along the coast were destroyed, coral formations were damaged and destroyed. On land, the soil is now contaminated with sea salt, all plant life is defoliated and dying. This is on top of a prolonged drought the island has been suffering through. This year's crops are wiped out and the possibility of a catastrophic wildfire remains extreme.

There is no food for the island's wildlife, either. Called "flying foxes," Niue's fruit bats, with wingspans reaching a metre in length, are a very significant part of the local ecosystem. Canned peaches have been rushed to the island in a desperate attempt to save the bats and two indigenous species of birds from extinction.

**WHILE HETA WAS** "the worst cyclone in living human memory," according to hundreds of scientists, residents and aid workers, the damage to the island's physical geography

and ecology make a case that it was the worst storm to hit Niue in eons. It took several days and hundreds of kilometres for Heta to build up such devastating energy, to aim itself so precisely at the island. As the world's largest per-capita producers of greenhouse gases, I wonder what small but telling role we Canadians played in Heta's final fury and course?

A 1,000-year-old culture has suffered a serious blow and its status as a nation is in jeopardy. Meanwhile, Canadians use the global voice we earned at Vimy Ridge to defend our gluttonous energy consumption. And for me, it's ironic that this entire cyber-journey took place on a computer within walking distance of the provincial legislature, where Alberta's energy policies are determined.

Decades-old predictions about the effects of unrestrained hydrocarbon consumption are becoming real. An entire island's ecosystem was altered a month ago and may in fact have been destroyed. Yet we continue to behave as if we have no connection to—or responsibility for—the impacts our exhaust emissions have on the other side of the world. How many islands and cultures have to be devastated, I wonder, before we accept that everything is connected to everything else, that this wasn't just a "flukey" storm?

One final thought as we collectively drive to the corner store in our Urban Assault Vehicles: the 2004 cyclone season has only just started. ●

For more information about Niue, go to [www.niue.nu](http://www.niue.nu).

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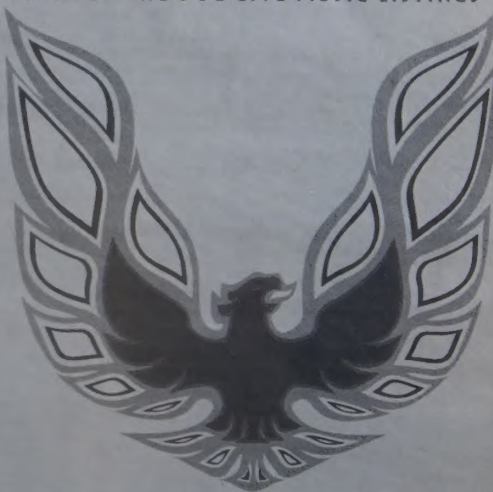
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Continued from page 2

In other words, the tundra is shifting beneath our feet and the old PC party has morphed into the Alliance, the Liberals have become the Tories and now the NDP looks like the Liberals of old. The Liberals, meanwhile, are so far ahead of the competition that it seems they don't really care whether or not they win the pink vote. In fact, in this election, they don't need it. They

don't want it—they don't want anyone even thinking for a second that the Liberal Party of Canada supports same-sex marriage. At least not before they're voted back into office.

That's why Martin presented a new question to the Supreme Court of Canada last week, asking whether the traditional definition of marriage violates the Charter of Rights and Freedoms. Never mind that high courts in Quebec, Ontario and British Columbia have already ruled that definition does violate the charter. "We're not wasting

any time [by delaying the issue until after the election]," federal Justice Minister Irwin Cotler quipped. "We take what we have said seriously in terms of principles of governance and that is addressing, if not redressing, the whole notion of the democratic deficit."

Hello?

Listening to gibberish like that, you'd never know Cotler was once a well-known, internationally respected human rights lawyer. "If we want democratic participation," Mr. Human Rights continued, "then the one thing I

have to do is certainly canvass the views of my colleagues." No doubt he means people like Scott Brison, who told me himself last year that he doesn't support gay marriage. Civil unions will do, he says.

"I question whether Mr. Cotler takes our human rights seriously," says veteran Montreal gay activist Michael Hendricks, who successfully sued the governments of Quebec and Canada for the right to marry his partner of 31 years, René LeBoeuf. "Then again, Cotler may not see us as human."

Back in Montreal, the Catholic League for Human Rights and the Evangelic Fellowship of Canada are trying to appeal the Quebec Court of Appeal's Sep-

tember 2002 ruling that same-sex marriage must be legal by September 5, 2004. (Hendricks and LeBoeuf are trying to quash that request for another appeal.) The Quebec Court wants a decision before the Supreme Court answers Paul Martin. Says Hendricks, "Cotler says there will be no answer [from the Supreme Court] before mid-summer 2005."

Over in Vancouver, meanwhile, former B.C. cabinet minister Ted Nebbeling confirmed on January 25 that he married his gay partner of 32 years, Jan Holmberg, in a private ceremony on November 15. I refer to him as "former cabinet minister" because the same day he announced he got married, Nebbeling was fired.

"I was delighted to read that Mr. Nebbeling eloped with his boyfriend," Hendricks says. "I wonder if he had a ladder. The fact he was fired is a striking coincidence."

As for himself, Hendricks, now in his 60s, frankly admits, "I've told a number of people it's a race to the wedding chapel or the funeral chapel. The question is which will come first." ☐



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EDMONTON JOURNAL







## infinite lives

By DARREN ZENKO

### Jolly rancher

This ground has been covered before, but how is it that games which simulate the onerous tasks of physical labour, time management, bill-paying and working for a living have such a powerful ability to pull us (okay, me) away from actual physical labour, time management, bill-paying and working for a living? I'm not just talking about *The Sims*, though that's the best example, what with the craziness of washing virtual dishes while actual dishes stand like an altar to the Fifth God not 50 feet away. I'd say a majority of titles contain these elements to one degree or another, wrapped in various gimmicks. The epic supernatural underworld karate adventure *Shenmue* had players driving a forklift for a good portion of the game; role-playing games, even those of only modest complexity, usually require you to perform feats of management that would give me a headache just to hear about in real life.

The reason I've got this issue on the brain is because... well, yeah, I'm wrapped up in another addiction. This time, it's a old friend come to visit with a new haircut and better clothes: **Monster Rancher 4**. I'll tell you this: *MR4* makes me happy, so happy that not even the off-the-hook ringing of my twin nemeses, Editors and Creditors, can bring me down. Yes, I often feel like shit when I'm playing, my head ringing with the shouts of the tiny little responsible man that somehow still lives in that deadly cranial funhouse of swinging blades, lava pits, spike traps, power-ups and free men: "Hey! Dead-

line! Hey!" But... there's always one more week of monster-training to be done, one more trip to the store for feed potatoes (I have a giant dog-creature that simply loves spuds) and performance-enhancing drugs, one more cave-crawling adventure to undertake. Besides, it's *technically work!* Welcome to the looking-glass world of an addiction-prone game critic: avoiding work by playing a game that simulates work and justifying it by saying it's work. Yeesh.

If you're not familiar with the *Monster Rancher* concept, here's a sketch. You have a ranch, and on this ranch you raise monsters of various crazy species, training them in battle techniques so that you can move up the rankings and build up much *mana* in the dog-eat-dog (or blob-eat-pixie) world of monster ranching. It's not really that



innovative a concept—monster-battle games, popularly apotheosized in *Pokémon*, are staples of the industry—but *Monster Ranchers'* sheer meticulousness is startling. Every aspect of monster care and feeding—diet, exercise, rest, work (i.e., fighting) and play—is under your

control.

The real gimmick of *Monster Rancher*, though, is the way the beasts are generated: your own collection of DVDs and CDs provides the DNA for battle monsters. The soundtrack to *Lost Highway*? A giant red dragon-dog-thing. Railroad Jerk's *One Track Mind*? A big stone golem-robot-thing. The drivers disc for a Canon scanner? Three little rectangular lion-things. Nearly infinite combinations, further infatiguated by the fact that, after their battlin' days are done, you put your creatures out to stud and do a little crossbreeding mix 'n' match. Goodbye, precious hours....

*MR4* grabs me in a way I didn't, mostly because it's the game I should have been, backing away from the cell-shaded fairyland bullshit and returning to the core system that made 2 a lifestyle choice (not to mention a girlfriend-bonding tool; again, guys, here's one to use for proselytizing). The big advance: now you can raise multiple monsters simultaneously; at the expense of one-monster intimacy, at last you feel like a damn rancher rather than a puppy-trainer. Planning the regimens of so many creatures takes organization, so lots of your playtime will be spent wrangling calendars and training spreadsheets. Got the giant stone robot working the heavy bag on a given week? Then the dog-dragon will have to make do with push-ups or shadowboxing. As you progress through the rancher rankings (and the RPG-lite storyline) you'll steadily build up the facilities of your operation, adding that extra frisson of addictiveness that only home-customization can bring to a game.

As if it needed it; friends, I'm a lost cause. I dream of monster stadia and workout programs, schemes for eliminating with drugs the need for rest periods, plans to plumb the depths of caves, strategies for taking out that kickass insect-thing that's keeping me from the championship. So how is it that games which simulate onerous tasks can wreak havoc on one's real, actual life skills?

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# Castle Mountain

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By HART GOLBECK

As a ski writer, I get an unusual number of opportunities every winter to explore the region's many ski and snowboard destinations. Most of my trips are new adventures in places I've been to

before, but sometimes I get lucky and get to explore an area my skis haven't carved before.

This year my new destination was the Castle Mountain Resort, located in the southwestern corner of Alberta. The drive is certainly scenic enough, especially once you get south of Calgary on Highway 22. It's like a nonstop 100-kilometre postcard of the province. Everywhere I looked there were cattle, deer, oil wells and

more cattle, all set against the backdrop of the majestic Rockies. (I don't know if it's the BSE thing but man, these farmers have a lot of cows!) My

pulled into the Castle Mountain parking lot five and a half hours later, we were jacked and ready to go.

Not many Edmontonians venture here and we were no different, so we sought out a tour guide to show us around. Area director Andrew Rusynyk set us up with Rob Greeno, a local ski racer who grew up at Castle. Rob thought we should go for a warm-up run first and, with our muscles still recover-

ing from the road, we readily agreed. I wasn't expecting black diamond for a first run, but as we exited the upper red chair and meandered along the traverse I saw only chutes—and I knew none of them would be bunny runs.

Our first run was "The Burn," a black diamond beauty that not only warmed us up but also put some fire into our thighs. Second up was "High Rustler," a black diamond chute that looked scary from the top but was awesome once we dropped into it. For a while I thought Rob was strictly a steep-

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eyes were getting a little bleary toward the end of the trip from Edmonton, because my buddy Don and I had left at 5 a.m., but once we

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BY COLIN CATHREA

## Pole playing

Have you ever dropped your poles off the chair or skied without them for any length of time? When I do, it drives me crazy because it feels like my technique has regressed by about 20 years. But at



fanatic, but as we continued to ride the red chair in search of a new run I decided that most of the upper mountain was a series of bowls and chutes and he was just showing us the best ones. I thought my steep days were behind me but we ended up jumping into High Rustler five times during our stay.

IT HADN'T SNOWED here in weeks, but Castle is blessed by what's known as "windsift," a breeze that constantly moves the snow around during the day and over night, so it seems like a fresh 10 centimetres have fallen when you hit the slopes the next morning. The great thing, however, is that you can't feel the wind once you drop in. (When it does snow, it dumps, and snow enthusiasts are looking for innovative ways to keep breathing while deep into the powder. A periscope would come in handy, if only to help spot the trees in the many glazed areas.)

When you look at the terrain map of Castle Mountain you'll spot some blue runs, but I think they just ran out of black paint so they opted for blue to add some colour. The locals here have dubbed it "Fortress Mountain on steroids." There's a green run too, but I believe its main purpose is to get the snow groomers to the top, although it does make for a great cruiser on which to lay down some high-speed carves. What I'm trying to say is that this may not be the best place to bring the family, especially if they're beginners. But even that's about to change because they're adding a new mountain face called Haig Ridge which will

least pole-free skiing serves as a good lesson in how important that perfect balance point is when you ski.

I use carbon fibre ski poles that weigh next to nothing, but take them away and I ski as if I'd had a bottle of wine (or two). This shows us that the pole plant is a very important part of turning effectively. So what's the proper technique for a plant?

**The term "pole plant" suggests that the pole tip must be firmly jabbed into the ground. Not so!**

The standard arm position is easy enough to describe. Picture yourself carrying a full tray of drinks while walking through the lodge. That's where your hands should be when you ski.

(Well, more or less—this isn't Frankenstein robotics.) Keeping them in this position when you plant the pole is key. If you plant and ski past the pole it will set off a chain reaction that will screw up your balance and almost every other aspect of a good turn.

The pole swing primarily guides our move across our skis and into the new turn. It comes mostly from the

hands and wrists; your grip should remain relaxed. If you bend your wrist a lot to swing the pole, you're probably holding on too tight. The direction of the swing is key—swing the pole tip in the direction you want your body to travel. For long turns, swing the pole just a little downhill of the direction the skis are pointing. As your turns get shorter, swing the pole more directly

down the hill. No matter the size or speed of the turn, keep your swing smooth and rhythmic, following the same tempo as your turns.

The term "pole plant" suggests that the pole tip must be firmly jabbed into the ground. Not so! As your pole swing ends, your pole touch should be just that—a touch, occurring around the time your skis are moving into the new turn. A strong touch becomes a "plant" for bumps or heavy snow. You may want to plant a little earlier in the turn to stabilize your upper body, but don't let your hand (or upper body) get driven backwards. Hands must remain up and forward.

If you're using shaped skis, the pole touch is a signal that you've completed a turn in balance and are moving into a new turn. Think of the touch as your balance indicator: eyes and hands up, skis rolling across the bases to the new edges and the pole tip smoothly engaging the snow. ☉

mostly be covered with intermediate and green runs.

WHEN WE ARRIVED at Castle Mountain it was Sunday and there were a few hundred skiers and boarders sharing the slopes. But by Monday there were no more than 50 left, so I need not tell you about lift lines. I can tell you that everyone here was friendly and that the new day lodge is comfy. The food is great, too. You know how chili gets better with age? Well this one must have been positively ancient, because it was smokin'.

Before this year the closest accommodations were about 40 kilometres to the east in Pincher Creek, but that was before the Castle Mountain Ski Lodge. It's a hotel/hostel combo that can sleep about 100 guests. Kind of reminds you of Grandma's place because you have to take your shoes off at the door. The rooms are nice, especially if you get one with a view of the slopes, and there's a pool table and games room to pass the time. If you're planning to stay for a few days, bring some food because there's a kitchen guest can use to cook. The only other place to chow down at night is the T-Bar Pub. (The menu is mostly limited to pizza, but at least it's pretty tasty.) The best deal at this new lodge is the price—you can spend the night for \$56 to \$80, depending on your room, and that includes a lift ticket.

We hated to leave on the Monday afternoon because there was snow in the forecast. But now Castle Mountain is no longer unknown territory for me and I can't wait to return. With all the new powder, it sounds like I might have to bring a snorkel next time. ☉

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# The EASYRIDER Condition Report

## Local

Rabbit Hill - 60cm base, 14cm of new snow, all lifts and runs open  
Snow Valley - 60cm base, 15cm of new snow, all lifts open

## Alberta

Castle Mt. - 100-242cm base, 32cm of new snow, all lifts and 57 runs open  
C.O.P. - 90cm base, 10cm of new snow, all lifts open  
Fortress - 128-147cm base, 0cm of new snow, 5/5 lifts open  
Lake Louise - 120-181cm base, 40cm of new snow, all lifts open  
Mammoth Basin - 74cm base, 0cm of new snow, 7 lifts and 82/84 runs open  
Mt. Norquay - 126-164cm base, 43cm of new snow, 5/5 lifts and 28/28 runs open  
Nakiska - 93cm of new snow, 32cm of new snow, 5/6 lifts and 32/32 runs open  
Sunshine - 159cm base, 42cm of new snow, all lifts and 102 runs open

## B.C.

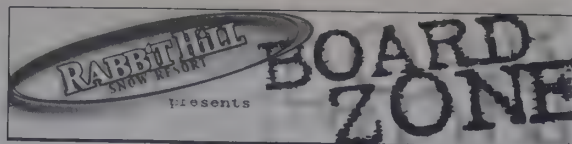
Apex - 144cm base, 67/67 trails and 5/5 lifts open  
Big White - 223cm base, 112/112 trails and 13/13 lifts open  
Chrystal Mt. - 137cm base, 3/3 lifts and 24/24 trails open  
Fernie - 259cm base, 63cm of new snow, 9/10 lifts and 107/107 runs open  
Kicking Horse - 153cm base, 52cm of new snow, 93/97 runs open  
Kimberley - 120cm base, 60cm of new snow, 6 lifts and 75/75 runs open  
Mt Washington - 279cm base, 50/50 trails and 7/8 lifts open  
Panorama - 109cm base, 36cm of new snow, 9/9 lifts and 120 runs open  
Powder King - 279cm base, 2/3 lifts and 24/24 trails open  
Powder Springs - 165cm base, 100cm of new snow, all lifts and 26/26 trails open  
Red Mountain - 198cm base, 2cm of new snow, 4/5 lifts open  
Silver Star - 165cm base, 4cm of new snow, 107/107 trails and 11/11 lifts open  
Sun Peaks - 121cm base, 2cm of new snow, 10/10 lifts and 117/117 trails open  
Whistler Blackcomb - 208cm base, 33/33 runs and 200/200 trails open  
Whitewater - 238cm base, 3cm of new snow, all lifts open

## U.S.A.

Big Mt. - 190cm base, 0cm of new snow, 8 lifts and 86 runs open  
Big Sky - 187cm base, 0cm of new snow, 17/18 lifts and 150 trails open  
49 Degrees - 144cm base, 2cm of new snow, 52 runs open  
Great Divide Ski Area - 152cm base, 80/139 trails and 4/6 lifts open  
Lookout Pass - 203cm base, 0cm of new snow, 3/3 lifts and 23 runs open  
Mt Spokane - 111cm base, 0cm of new snow, 44 runs open  
Schweitzer Mt. - 175cm base, 0cm of new snow, 6 lifts open  
Silver Mt. - 203cm base, 2cm of new snow, 6/7 lifts open  
Sun Valley - 165cm base, 2cm of new snow, 19/19 lifts open

All conditions accurate as of Feb 4, 2004

## SNOWZONE



By JAMES RADKE

## Air supplies

When recent news reports revealed that airlines have started to charge for oversized baggage, there some was confusion as to whether snowboard and ski bags would still fly free. The answer is yes.

A snowboard or skis and poles count as one of the two checked bags passengers can transport without charge. Most airlines allow for a "set of ski/snowboard equipment," which means that skis, poles, bindings and boots count as one item of luggage, even if the boots are in a separate bag. Snowboarding gear is treated the same way: board, bindings and boots are one item.

Excess baggage rules (and the charges for exceeding them) have been around for a long time, but they generally weren't enforced unless a flight was way over its luggage limit. If you're traveling alone and have two

traveling by air:

- Watch your bag's weight. Your ski or snowboard bag will be charged if the bag weighs more than 70 pounds. Bags that carry one set of skis or a snowboard usually won't exceed that limit.

- What about the boot bag? You should ask your airline if your boot bag will be your third checked bag. But don't expect a firm answer. When you ask airline telephone reservations clerks if boots and skis can be in separate bags and still count as one checked bag, they don't know. Their written policies simply say that skis, poles, bindings and boots count as one item. Check-in clerks have the same information as telephone clerks, so you may get a clerk who permits the boot bag or one who wants to charge extra for it.

- As a general rule, if your boot bag is small, it probably will count with the ski/snowboard bag as one item. But if you use a duffel bag with a boot compartment, don't be surprised if the airlines consider that a separate bag.

- You may also have to sign a liability

James Radke is the full-time, on-hill snowboard and ski coordinator at Calgary's Canada Olympic Park ([www.canadaolympicpark.ca](http://www.canadaolympicpark.ca)) as well as COP's senior coordinator of recreational programs and services at its sports school and mountain bike park. He's been a professional snowboard instructor for 11 years. James can be contacted at [mountainbike@coda.ca](mailto:mountainbike@coda.ca).



sets of skis or a second snowboard, Westjet charges an extra \$30 for a second set of equipment. And check-in clerks are adhering more closely to the rules these days.

On most domestic coach flights, passengers can bring two checked bags and one carry-on. Although policies vary slightly from airline to airline, checked bags are oversized if they weigh more than 70 pounds or have a total outside measurement (height, width and depth) of more than 62 inches. Virtually all skis and snowboards that are bagged for travel exceed the 62-inch rule. But airlines realize that sports travel is an important component of the tourism industry, which is why they make exceptions for certain kinds of gear. These days, however, it's wise not to push the limits. So here are some luggage tips for

ity release form. Some airlines now require passengers to sign a damage waiver if your gear is packed in a soft bag. Soft-side bags made specifically for skis and snowboards are rugged and have features to protect your equipment. Some companies make hard-shell travel containers for skis and snowboards.

- Do not lock your ski bags. While it may run contrary to instinct, the metal edges and binding components of ski and snowboard gear will likely to set off "false positive" alarms during luggage screening. As per air travel rules effective January 2003, locks on ski bags and sports luggage may be broken off to check their contents manually, which will cause a delay.

- For more information about all your baggage needs check out the Westjet and Air Canada websites. ☺

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# Sunshine

Grimacing from ear to frozen ear atop the Continental Divide

By **DUNCAN SADAVA**

It could be the cheap pitchers of Sunshine Lager. Or maybe it has something to do with the high altitude. Most likely it's a combination of the two, but for whatever reason, as I strap on my snowboard at 8,954 feet atop Lookout Mountain, I feel blissful. It's -35°C with the windchill, I've got frostbite and a nagging hangover, and there hasn't been any significant snowfall for over two weeks, but somehow I'm happy as a clam.

At Sunshine Village, no matter what the snow gods have in store, there's always fun to be had. Extensive snow fencing and grooming make for some great cruising runs, especially off the Divide chair. When the light goes flat (as it often does at a hill with so much terrain above the treeline), there's some amazing tree riding on Goat's Eye Mountain. We were surprised to find in-bounds powder stashes there, even after almost three weeks without snow. We also had a blast busting through the pillows that had blown in beside the snow fences.

The terrain park at Sunshine is much improved this season, boasting three quality tabletop jumps compared to just one last year, and unlike last year, sufficient speed is not an issue. Also on offer are at least six jib options, including a rainbow rail, a battleship rail, an upslope rail with a drop after it and an assortment of fun boxes for your jibbing pleasure.

For those who dare venture

beyond the ski area boundary, Sunshine has easy access to a variety of backcountry riding. For the slightly adventurous shredder, Wawa Ridge has a couple of fun out-of-bounds trails within five minutes of bootpacking that lead back to the chairlifts. If

## AREA

you're interested in a more serious excursion, the high alpine terrain provides many possibilities, such as the backside of Wawa Ridge, Mount Standish or the infamous Goat's Eye, visible from the bottom parking lot. Remember always to be prepared when entering the backcountry.

**OVER THE LAST 10 YEARS** Sunshine Village, has become a much more attractive destination for advanced skiers and riders, with the opening of Goat's Eye Mountain in 1996 and the reopening of Delirium Dive in 1999. Affectionately referred to as "the Dive," it holds some of the gnarliest in-bounds terrain in North America. A two-minute stroll from the Divide chair takes you over the backside of Lookout Mountain, where you drop into a huge steep bowl lined with rocks, cliffs and chutes that leave no room for error.

Every Banff local has a crazy story to tell you about near-death experiences in the Dive. Delirium Dive is open only to those with proper avalanche gear and a gate at the top will only open if your avalanche beacon is emitting a signal. New for this year will be the Wild West, a similar, avalanche-gear

restricted area on Goat's Eye Mountain. Unfortunately, as of early January, neither Delirium Dive nor the Wild West has received enough snow to allow them to open.

Sunshine has a deserved reputation as a very flat, spread-out mountain. Make a wrong turn or use the wrong wax, and it's easy to end up tiring yourself out hopping around

the mountain. A lot of the mellow terrain at Sunshine is comparable to riding on a golf course and it really can get frustrating. But if you know where you're going and how to avoid all the flat spots on the way there, tucked away in the nooks and crannies of this resort is some super-fun terrain. The best thing about it? Even though they've got no new snow and

it's so cold that we can only manage two runs between pitchers of beer at the Mad Trapper's Saloon, here I am on top of the Continental Divide, gazing down upon a blanket of clouds in the valley below, and I'm grinning from ear to frozen ear. ☺

For more information go to [www.skibanff.com](http://www.skibanff.com)

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Photo courtesy of Sunshine Village Resort

Photo by John Evers

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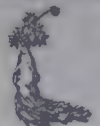


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\$	— \$10 to \$20
\$\$\$	— \$20 to \$30
\$\$\$\$	— \$30 and up

### 82 BBQ AND NOODLE HOUSE

9118-82 Ave • 448-9988

With the growing tickle in my throat letting me know sickness would overtake me soon, I decided I needed a big, spicy bowl of some type of Asian soup. Steve had heard there was a new noodle house down Whyte—and it seemed like the perfect remedy to the evil brewing inside me. The menu is packed with all sorts of standard Chinese fare and it's too bad we're just a pair popping in for a quick bite because the BBQ duck dinner for four (at what seems like a reasonable \$65.75) looks tasty. Instead, we

split a few dishes: the empire chicken, a BBQ pork chow mein and, to curb my spicy soup craving, a medium-sized bowl of the seafood hot and sour concoction. The server brings me a huge pot of loose leaf jasmine tea, helping me soothe the irritation in my throat prior to the main event. The food arrives quickly, starting with the soup. This hot and sour version has your typical tofu and strands of thinly sliced Chinese mushrooms, along with peas, shredded carrots, calamari and baby shrimp in an ultra-thick, almost gelatinous broth. For the short while that the soup remained hot (temperature-wise), my throat feels much better. After getting through a bowl or two each, the empire chicken and the chow mein arrive. The former, served on a small, oval platter with breaded chicken chunks, mushrooms, green peppers, carrots, water chestnuts, baby corns and peanuts, is supposed to be spicy. (It

had the little red chilis beside the name on the menu, for Crissakes.) It's good, yes, but provides little in the way of a kick. I have to be honest—I wasn't too impressed with the chow mein platter, either. The amount of BBQ pork amongst the bok choy and other veggies looks scant and upon further digging, we find our initial assessment to be correct. I did like the crunchy noodles, however, a nice contrast to the rest of the dish. **Average Price: \$** (Reviewed 01/08/04)

### FLAVOURS MODERN BISTRO

10354-82 Ave • 439-9604

You want brave? Try opening a restaurant a few weeks before Christmas, which is exactly what the owners of Flavours Modern Bistro have done on the famous Old Strathcona stretch. Sure, you get the Christmas push, but January is downtime for most establishments. Then again, there's a reason rents on Whyte are so high: never-ending traffic. I walked into Flavours (kudos to them on the inclusion of the "u," by the way), the former location of the Bagel Tree, and was immediately impressed by the look of the swanky new spot, what with the cozy blue chairs, dark hardwood décor (both tables and floor) and the high ceiling complete with oddly-shaped alcoves on the walls. I have an intelligent, concise menu in front of me, offering a selection of salads, apps, "flavourwiches" and a few tasty-looking entrées (oh, and two varieties of eggs Benedict). I almost bite on the braised lamb shanks with a white bean and lentil ragout but I always get lamb, so I go instead for the chicken pancetta sandwich (sorry, flavourwich), featuring a grilled chicken breast, pancetta, smoked mozzarella with a roasted red pepper and garlic mayo on multi-grain bread. Basically, it's a high-end "club." In a fowl mood himself, Steve selects the five-pecan crusted chicken, a real earthy-looking dish that was served with a brown pommery mustard sauce. More people begin to file in and I decide that Flavours is a solid addition to Whyte's dining scene and not just because people are trudging along in minus-40 weather to get there. I can't think of many, if any, places on the strip that combine such an obvious level of sophistication with so little in the way of pretension and overly expensive items. The well-proportioned dishes top out at about \$16 or \$17 while the top price on the wine list is about \$40 or so, instead of a starting point. You could easily spend more for less. **Average Price: \$\$** (Reviewed 01/29/04)

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### MILL CREEK CAFE

9562-82 Ave • 439-5535

Other than a bevy of nice-looking sweets and baked goods, sandwiches are pretty much the order of the day at Mill Creek Café. Kate orders the Montreal smoked meat sandwich, while I eventually get around to choosing the salmon salad. Then come the questions. "Swiss, cheddar or cream cheese?" the counter girl asks. Kate says Swiss, I say cream. "Tomato, cucumber and sprouts?" Yup. "Pickles?" Sure. "Hot, honey or Dijon mustard?" Kate says yes to the former and after a bit of deliberation, I pass, figur-



# Foodie can't fail

Jennifer Cockrall-King parlays a love of food into a small media empire

By DAVID DICENZO

Jennifer Cockrall-King pretty much fell into the world of food by accident. After completing a B.A. in French literature and translation at the U of A (she really knows her food accents), the local food writer took a gig doing some PR/fundraising work with Culinary Team Alberta, traveling with the talented crew to Berlin for a competition back in 1996. That exposure to top-level chefs—and delicious, creative food—stirred something in Cockrall-King, who had grown up in a home where the kitchen was always put to good use.

"My mom is a very good cook and an avid gardener," she says about the influential and creative woman who would put on extravagant spreads for happy dinner guests. "If you take the time to grow it, you respect the ingredients."

That's Cockrall-King's mantra these days: making the most of interesting local ingredients. It's a mindset that's been evolving over the years for her and, in 1999, when she met a lady by the name of Terry Juzak (a silversmith and owner of what Cockrall-King says is an absolutely amazing collection of recipes and cookbooks), the two food lovers decided they should collaborate on a project that would encompass all the delicious food the prairies have to offer. Which is a lot.

Almost five years later, their vision is complete. *The Edible Prairie Journal*, a newsletter covering food happenings throughout Alberta, Saskatchewan and Manitoba, is set for a launch at the Culinary and Wine Weekend at the Fairmont Jasper Park Lodge this Friday through Sunday (February 6-8).

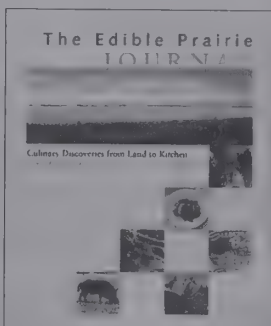
"It's very much a home-cooking kind of publication," Cockrall-King says of the mag, available in print or online.

Originally, the two had a "go big or go home" attitude towards the project, believing that a grand coffee-table book would be their ticket to success. But on their adventures

## PUBLISHING

throughout the prairies, the women found that things in the food world change incredibly fast so the best way to keep pace would be through a newsletter—another trend that's gaining momentum in culinary circles.

The inaugural issue of *The Edible Prairie Journal* is loaded with stories and recipes, from a perogy lesson with Edmonton chef Brad Smoliak to an interview with Judy Skrzenta, a



fourth-generation wild rice producer based in Manitoba. The inclusion of a pumpkin and chocolate mousse cake recipe (courtesy of Characters owner/executive chef Shonn Oborowsky) is enough to make anyone with a sweet tooth (uhhh, that'd be me) almost faint with disbelief.

**BUT THE STORY** that best describes what the newsletter is really all about

is a piece on Sunny Boy Certified Organic Hot Cereal, a staple in countless Albertan households for decades. Known for its pure and hearty mix of rye, flax and wheat grains, the Camrose company underwent a few makeovers and eventually closed shop briefly before brothers Jim, Elmer and Larry Schroeder recently pumped life back into the beloved product.

Juzak and Cockrall-King were fully aware of the nostalgic value attached to such a firmly rooted Alberta item. "Sunny Boy gets people teary-eyed," she says of the familiar red box.

*The Edible Prairie Journal* isn't the only thing keeping Cockrall-King busy these days. In addition to a bustling freelance career, she's also developed a website ([www.foodgirl.ca](http://www.foodgirl.ca)) that features articles, recipes and general food happenings. It's been up for a couple years now, with people ranging from the Yukon to the southern United States and abroad contacting her just to talk food.

The subject matter is usually about making great stuff at home. Though she once worked at the renowned Hardware Grill in downtown Edmonton, Cockrall-King has shifted her focus from restaurants to the home kitchen. A restaurant meal, she says, can be hit and miss, not to mention expensive. Cockrall-King (a former *Vue* food columnist, by the way) is of the firm belief that good cooking doesn't require specific training. All you really need is an understanding of good ingredients and, more importantly, the knowledge where to get them locally—information she and Juzak are committed to continually providing.

"I like food that tastes like the ingredients used in it," she says, "so the natural flavours come through. If you can cook it in one pot, go for it." ☉

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### DISH WEEKLY

ing there's no need to add mustard to the salmon. "Mayo and butter?" Neither. Mill Creek bakes everything fresh each day and as I attempt to wrap my mouth around the massive slices of grainy whole wheat bread with pieces of carrot in it, I think to myself that it looks awfully inviting. I had taken note of the fact that Kate asked for hot mustard and I patiently awaited her reaction. Sure enough, it came. "Whoa," she says after the first or second bite. It's actually really hot stuff—I try a nibble and some of the mustard actually burns a small nick on my lip. These sandwiches are huge and because baked goods are in our immediate future, we pack up the remainders and head back to the counter. This time, I'm only slightly more decisive—a piece of chocolate cherry loaf (a mere buck and change) and a slice of lemon meringue pie, though the chocolate peanut butter bars were crying out at me. **Average Price: \$** (Reviewed 12/04/03)

#### SMOKEY JOE'S HICKORY SMOKEHOUSE

15135 Stony Plain Road • 413-3379  
I figure—er, I mean, I reckon—Smokey Joe's was conceived as a replica of old-fashioned prairie cuisine, or at least an homage to it. License plates from all over the continent dot the walls and the menu, bound in wood, has headings like "Samwiches" and "Young Un's Dinners." The ranch theme is a little schmaltzy but for a guy soon to vacate the province, it's enough to bring a

small tear to my eye. The coolest thing has to be the pink butcher paper they use for tablecloths—that's a nice touch. My comedic dining buddy Steve is along for this trail ride and he busts a gut when he spots the veggieburger on the menu. "I bet you it's never been ordered," he says. Well, neither of us are gonna be the first so instead, we put all our eggs in one high-cholesterol basket: the sampler for two. It includes, in no particular order, two roasted quarter chickens, pork ribs, turkey, ham, beef and two of Smokey Joe's famous ultra-hot wings. Oh, and garlic toast. "We're out of wings tonight so I'll give you another quarter chicken. Is that okay?" our host asks. Deal! You get your choice of three sides with the sampler so Steve and I agree on combread, beans and potato salad. I don't notice much green anywhere in the restaurant so we see no sense in having any on our plate. Back a century ago, a cowboy wouldn't have been clamouring for a side salad, right? I swear there's a strained look on our server's face as she lugs out the plate with what Steve refers to as "a pile of meat" on it. "There, go wild," she says. All of the homemade barbecue sauces are lined up in front of us—Smokey Joe's sells them on the premises, along a variety of the meats, including jerky—and it's time to get to work. On this snowy, frigid night, the platter gives me a much-needed dose of summertime. The spicy taste of the smoked meats, the richness of the beans and the creamy potato salad make me forget that it got dark at 4:30 p.m. that day. **Average Price: \$\$\$** (Reviewed 12/11/03)

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# MUSIC • this week

## thursday

We loved him when he was in Junkhouse, we love him now in Blackie and the Rodeo Kings and we love him as a solo act. That's the iconoclastic **Tom Wilson** we're talking about here, and the big man is back at the Sidetrack Café, delivering a solo set that's definitely worth taking in. Down at the Standard, *Vue's* own resident DJ David Stone is the special guest of Connected Entertainment's Spin Thursday house night.



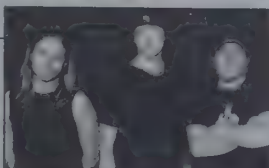
## friday

It's alt-country night at Sherwood Park's Festival Place with Mary Gauthier, while New City hosts a benefit show for the Iraqi Adopt-a-Town project featuring tensesepic, Mark Birtles Project and Half-Cut. The Sidetrack Café is hosting the Supernova Battle of the Bands, and roots artist Lynn Miles is a guest of the Full Moon Folk Club at St. Basil's Cultural Centre. What to do? Why not see local singer/songwriter **jen Kraatz**, who's opening for Pete Morton at Queen Alexandra Hall?



## saturday

First it was Social Code who managed to get the attention of the majors, but another local band might be hot on their heels for a crack at the big time. Hard rockers **Chunk** have just released their new album, *Slightly Different*, through Shoreline/EMI, and it's already creating a strong buzz in the industry. Their local release party is taking them back to their roots—head down to the King's Knight Pub for the bash, but get there early.



## sunday

Fans of flamenco guitar are no doubt cracking their knuckles in anticipation of the next installment of the excellent World at Winspear series. **Paco de Lucía** is considered one of the most influential musicians around, and this gig is a chance for his fans to get reacquainted with his romantic genius. He's celebrating not just the release of a new album, *Cositas Buenas*, but also an enormous 26-disc retrospective called *Integral*. Tickets are available at the Winspear Box Office.



## monday

Here's what you're gonna do. After work, or during your lunch break, or whatever, you will head to a record store. You will seek out an album on Epitaph called *Landaisea* by a group called **The Special Goodness**. It features Weezer drummer Pat Wilson and Rocket From the Crypt's Atom Willard making some of the brightest, cheeriest rock imaginable. We've been rocking out to it ever since it showed up at the *Vue* office, and it's made us forget about the winter. We've got summer right here.



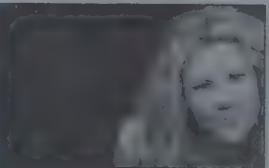
## tuesday

Written off as one-hit wonders when they were called Kara's Flowers back in the 1990s, the boys in **Maroon 5** have turned fate on its ear and found a new strain of success by working hard on the road and winning over fans across the continent with their R&B-salted rock sound. They're hitting the joint tonight with some special friends—Social Code, who know the value of changing your name.



## wednesday

Cape Breton fiddler **Natalie McMaster** returns to Edmonton with a brand-new sound, captured recently on her first album in four years, *Blueprint*. The Winspear Centre will be the perfect setting to hear how the Grammy-nominated musician has found a way to cross her Maritime roots with the bluegrass sound of America. If you're lucky, you might be able to get a couple of tickets from the Winspear box office.



## newswire

The Canadian Academy of Recording Arts and Sciences (CARAS) has announced that they will induct producer **Bob Ezrin** (Pink Floyd's *The Wall*) into the Canadian Music Hall of Fame during a gala dinner ceremony in Edmonton on April 3 as part of the Juno festivities.... Thanks in part to her controversial Super Bowl appearance, the new single from **Janet Jackson's** upcoming album, "Love Me for a Little While," is one of the hottest songs being added to radio station playlists.... Eminem protégé **Ole Trice** is performing at Cowboys on February 25, while legendary rocker **David Bowie** will return to Edmonton on April 9 at Rexall Place, with freak rockers the Polyphonic Spree in tow.... According to Frankblack.net, **The Pixies' reunion tour** will begin in Canada this spring.... Albertan-done-good **k.d. lang** will venture back onto home turf when she performs at Jubilee Auditorium on June 15.... And bespectacled Scottish folkmen **The Proclaimers** will be havin' at Cowboys on March 31.

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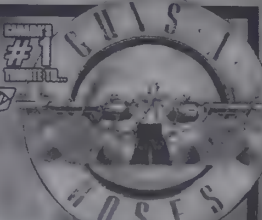
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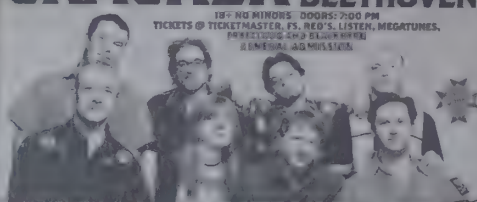
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## MUSIC



### music notes

BY PHIL DUPERRON  
AND JERED STUFFCO

#### Beyond the Pale

**Palestorm CD release party • With At Arms Length, Today and After and Rolodex • The Shark Tank (10249-97 St) • Fri, Feb. 6** When local punk trio Palestorm started out four years ago, they mimicked the speed and intensity of skatepunk bands like NOFX and Pennywise. As they matured and found their own voice, singer/bassist Nathan Lafrance says, they started

focussing on the more technical aspects of their music and what they were really trying to say with their lyrics. Their early material tended to concentrate on the day-to-day problems common to everyone these days, but with *Upon Fratricide* they're trying to see past the problems. "We're trying to develop creative solutions," Lafrance says. "Some of our earlier stuff, I'll admit, was probably just stating a problem. It's easy to get emotional about stuff and just play on those instead of actually seeing the big picture behind it too."

*Upon Fratricide*'s intentionally brutal title is designed to transmit a message about the cruel side of human nature. But there's a silver lining poking its head out from behind that dark cloud. "Try to make solutions happen by doing things you haven't actually tried yet," Lafrance says. "Too many people are just too closed to give things a chance."

While the band already had a couple of homemade demos under their belt,

with *Upon Fratricide* they decided to do it up right and went into Retroman Studios to record. Even though they'd been playing live for a few years their first sessions showed them how steep the learning curve can be in the studio. "Let's just say we learned a few things about recording," Lafrance says. "Our first track we were doing for our website. We did it this summer and it was just horrible when we first did it. We totally didn't know the recording process. But two months later we went back into the studio and we knew a little bit more and we tracked down the rest of the CD and re-did 'Apathetic Assurance.' It's sounding much better now, I'll tell ya that." (PD)

#### Mr. personality

**Down East Day • With Mico and Ghost of Modern Man • Seedy's • Fri, Feb 7** When bands fill their rosters based on playing ability alone, things can get pretty dicey. (Sure, Audioslave looks great on paper, but on record?)

**FRIDAY FEBRUARY SIXTH**

**GHOSTS OF MODERN MAN**  
**MICO** DOWN EAST DAY  
**SEEDY'S**  
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You get the picture.) So when local music vet Chris Shulhan went about filling the ranks for his indie-rock pet project Down East Day, he looked for one thing above all else: personality.

"Before I found the rest of the band, my choices weren't based on musicianship," explains the amiable Shulhan. "It didn't really matter how well anyone could play—you can always get better. It's far more important to me to find people that have similar values and that can get along with each other."

Lucky for him, indie rock has never put much emphasis on musical chops anyway, and Shulhan quickly gathered together a group that connected on both a musical and personal level—a quality that's very important to Down East Day's creative approach. "I never finish anything myself," explains the guitarist. "I prefer to bring in unfinished riffs or melodies and let the band finish them. It's definitely a group effort." According to Shulhan, as the band became more familiar with one another, they also became increasingly prolific. "When we first started," he says, "we were writing about a song a month. Now it's more like a song a week."

Despite cementing their lineup less than eight months ago, the band has already played nearly half a dozen local shows and plans to enter the studio shortly to record a debut EP, which should see the light of day later this year, with the proceeds going towards the purchase of a tour van. Just don't expect them to book any gigs in Leduc anytime soon. "We played at a small bar there with [locals] Drive By Punch and a fistfight erupted," Shulhan says incredulously. "I don't know what happened, really, but we just got out of there."

Maybe next time, Shulhan should audition audience members based on personality, too. (JS)

## Meet the Birtles

**Iraqi Adopt-a-Town Benefit Show**  
• Featuring Mark Birtles Project,  
10 second Epic, Rick from Half Cut  
• New City • Fri, Feb 6 While George W. Bush and his cronies are busy making the world a better place by blowing the hell out of it, an Edmonton-based charity is trying to rebuild Iraq one town at a time. And what better way to support them than by checking out some loud and local rock 'n' roll this weekend? Even though Mark Birtles Project guitarist Brian Birtles says the bands are decidedly apolitical, they're only too happy to lend their art-punk sounds to a worthy cause.

About a year ago, Birtles and high school chum Mark Hayes found themselves living in the infamous Arlington apartment block when creativity struck, as it often does, in the wee hours of the morning. "We lived on the same floor and we were drinking and doing other stuff and there was always an acoustic guitar in someone's apartment," he recalls. "It used to be three o'clock in the morning and I'd start to play and he'd start to sing and so we decided we should start a band. So we leached a bunch of band members off of other people's bands we were hanging out with."

The natural assumption is that the two musicians came up with their



**Billy Talent • Iron Horse • Tue, Feb 3 • reVUE** It's a good thing that most of the sold-out crowd at the Iron Horse cheering out Toronto's Billy Talent are part of the Webco...  
...one of the many big screen TVs set up around the bar. The brave, the stupid...  
...definitely the real deal—playing the kind of hard and fast rock 'n' roll mothers have been warning their children about for generations—their mainstream success means...  
...show that ends with a \$11 call gets full punk rock points in my books. (PB)

band name by squeezing their names together, but nothing is ever as it seems in the crazy world of punk rock. "It's also actually my dad's name, which is the funny part, I think," says Birtles. "We had a lot to drink and we needed a name and I think I might have said, 'Let's name it after my dad,' but I really can't remember."

In any case, the Mark Birtles Project has managed to stay sober long enough to play some shows around town and even add three new band members, including a keyboardist. Birtles says seeing local acts like Joey and the Instapunks and Victoria's "it" band Hot Hot Heat playing on the keys might have influenced the decision, but it was a blast from the past that sealed it. "Mostly it was Talking Heads that really made us want to put keyboards in," he says.

Unlike most bands in a hurry to record their first songs just because they can, the Mark Birtles Project waited a year before recording their first EP. With the Wolfnote's Bryan Kulba in the engineering seat, their debut disc should be out by March. "We sort of discussed how with home recording everyone was putting out discs and we didn't want to get lost in the shuffle," Birtles says. "We grappled with the idea of not doing anything for quite a while because we wanted to build up more of a following before doing something like this. But in the end we decided it'd been a year and we might as well lay something down just to make a record of where we are right now." (PD)

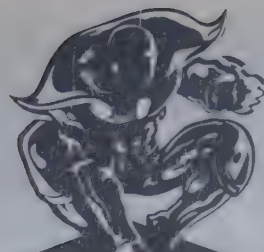
## Nada's turf

**Por Nada • With Pilate and Stabliolo • Powerplant • Sat, Feb 7** When Por Nada's original bassist Tyler Golly

left the band last year to pursue his education more seriously, the local experimental-rock quartet had no idea it would be so difficult to find a replacement. "We auditioned dozens of bassists," explains Por Nada main man Matthew Skopyk. "It was really hard to find someone."

Eventually, the remaining trio happened upon Andrew Wood, who initially joined into the fold as a temporary replacement. "We kind of got him just to fill in with us for a while," says Skopyk, "because we didn't want to put any pressure on him—playing can be a big commitment." The soft sell apparently worked. With a rejuvenated lineup, Skopyk says the band is now hard at work on new material. "We're almost at the point of scrapping the old stuff that doesn't meet our standards," he says. "I have a bad habit of thinking things are really great when I do them, and then six months later thinking, 'Oh, that wasn't really up to par.'"

While it's clear that Skopyk is his own toughest critic, he's also quick to say that band's new tunes move in a markedly different direction from their older material. While the material on their debut CD (released 11 months ago) was heavily influenced by post-rock bands like Godspeed! You Black Emperor, Skopyk describes the band's new tunes as "bouncy" with a decidedly groovier edge. Apparently, the acquisition of a new synthesizer has also altered the band's sound. "By no means were we ever really avant-garde or experimental," he says, "but we really didn't want to fall into the same old post-rock traps. A lot of the older stuff was deconstructed and improvised; now we seem to be working and writing together as more of a unit." (JS)



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**Fri. Feb. 20th**  
**The Kasuals**  
**Black Market Inc.**  
**The Blame Its**

**Fri. Feb. 27th**  
**Fetish 9 Us Party**  
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**Fri. March 5th**  
**Uncas Old Boys**  
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# Megatunes

Your Music Destination

FOR THE WEEK ENDING FEB 9, 2003

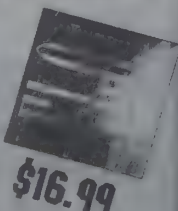
1. Corb Lund Band - Modern Pain (corb lund)
2. Blackie & The Rodeo Kings - Bark (true north)
3. For You - Tribute To Compromise (united edge)
4. Air - Talkie Walkie (em)
5. The Floor - Autonomy Off/On (the floor)
6. Ani DiFranco - Educated Guess (righteous babe)
7. Steve Pineo - Around The Horn (stamp)
8. Lhasa - The Living Road (select)
9. The Swiftys - S/T (riverdale)
10. Joe Strummer & The Mescaleros - Streetcore (hellcat)
11. Johnny Cash - The Man Comes Around (american)
12. Fantomas - Delirium Cordia (ipecac)
13. Oneida - Secret Wars (jagjaguwar)
14. Eddie Spaghetti - The Sauce (mid-fi)
15. The Lost Patrol - Songs About Running Away (burning heart)
16. Robert Randolph - Unclassified (darecords)
17. Just Because I'm A Woman - Songs Of Dolly Parton (sugar hill)
18. Viktor Vaughn - Vaudeville Villain (sound ink)
19. The Unintended - S/T (blueeon)
20. Front Line Assembly - Civilization (metropolis)
21. The Faunts - High Expectations/Low Results (faunts)
22. The Flatlanders - Wheels Of Fortune (new west)
23. Pinback - Offcell (absolutely kosher)
24. Seabound - Beyond Flatline (metropolis)
25. Iced Earth - The Glorious Burden (spv)
26. The Shins - Chutes Too Narrow (sub pop)
27. Beautiful - A Tribute To Gordon Lightfoot (northern blues)
28. The Dixie Hummingbirds - Diamond Jubilation (rounder)
29. Al Green - Cant Stop (blue note)
30. Paul Westerberg - Come Feel Me Tremble (vagrant)

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### THU LIVE MUSIC

**BLUES ON WHYTE** Mocking Shadows

**CASINO (YELLOWHEAD)** Stars Tonight (tribute night)

**COOK COUNTY SALOON** Battle of the Bands: The Oldsmans, Cypri Ray and Melissa Ann; 9pm; no cover

**CYBER CAFE** Open stage/am

**DRUID** Chris Wynters and Friends

**DUSTER'S PUB** Jam hosted by Brian Petch

**FOUR ROOMS (DOWNTOWN)** The John Goodwill Trio; 9pm

**JTS** Open stage with cover band

**KINGSNIGHT PUB** Hyndst

**RATTLENAKE SALOON** George Canyon

**RYTHM AND SHED** Open stage/am with the River City Rhythm Kings; 8:30-midnight

**SEEDY'S** Our Mercury, Despatch

**SHERLOCK HOLMES (DOWNTOWN)** Jimmy Whiffles

**SHERLOCK HOLMES (CAPILANO)** Dave Hiebert

**SHERLOCK HOLMES (WEM)** Tony Dizon

**SIDETRACK CAFE** Tom Wilson, Dale Nikkel; 9pm; \$8

**URBAN LOUNGE** Exit 303; no cover

### DJS

**THE ARMOURY** Lo Bail Night; 20:40

**BILLY BOB'S LOUNGE** Big Mouth Entertainment

**BLACK DOG BREWERY** Thump; inratica with the DOK Soundsystem

**ELPHANT AND CASTLE** ON WHYTE Sleeman Method Thursdays; hip hop, downtempo with DJ Headspin

**FILTHY MCNASTY'S** Funk Ringo; with DJ S.W.A.G.

**GAS PUMP** Ladies Nite; Top 40/dance with DJ Christian

**LONGRIDERS** Hiss Licki Nights; free dance lessons 8-9:30pm

**NEW CITY LIKWID LOUNGE** Rub-A-Dub Thursday; rocksteady, dub reggae with DJ Jeelbus and the Operation Redication Sound System

**NEW CITY SUBURBS** Progress; electro/new wave with DJ Miss Mannered and guests

**RATTLENAKE SALOON** DJ Butter

**THE BOOST** Rotating shows: Ladonna's Review, Steady Method open stage and the Weakest Link game with DJ Jazzy second and last Thursday; \$1 (member)/\$4 (non-member)

**SAVOY** Funk w/ Bob

Trampoline and Ben

**SEEDY'S** Kicked in the Teeth Thursdays with DJ Lilloyd

**THE STANDARD** House Spin Thursdays; with guest DJ David Stone with Luke Morrison

**VELVET LOUNGE** Urban Substance; hip hop/R&B and of exams jam with Spincycle, Invinible, J-Money, Sean B

**YOUR APARTMENT** Thursday Night Shake Down: Motown, northern soul, funk; '60s pop with DJs Trayvid and Alex Zvolf

### FRI LIVE MUSIC

**A STARS Upper Room:** The Johnsons, One Shot Left, Mooseknuckle Main Room: Godwulf, Black Listed

**BLUES ON WHYTE** Mocking Shadows

**CAPITAL HILL PUB** Hot Cottage

**CASINO (EDMONTON)** Brady Friskie (Elvis and Garth Brooks tribute) Piano Bar: Jo Ann Paul; 5:30pm-8pm

**CASINO (YELLOWHEAD)** Stars Tonight (tribute night)

**FESTIVAL PLACE** Mary Gauthier (alt country); 7:30pm; \$24 (cabaret)/\$22 (theatre seating)

**FOUR ROOMS (DOWNTOWN)** Actual Jazz Band; 9pm

**LE GLOBE** Mo Lefever

**HIGHRUM** Granny Dynamite

**J.J.'S** High Flyin Cheebaz (rock)

**KINGSNIGHT PUB** Rhythmic Slave

**L.B.'S** Mr. Lucky (blues, boogie, R&B); 9:30pm-2am; no cover

**LEGENDS** The Great Escape; no cover

**LONGRIDERS** Millions; 7pm; \$4 (after 9pm)

**NEW CITY LIKWID LOUNGE** Iraq Adopt-A-Town Foundation presents: Ten Second Epic, Mark Birtles Project, Rick (Half Cut); \$5

**LA PITE SCENE** Open stage; 8pm-3am

**PEPPERS** Dusty Wood

**QUEEN ALEXANDRA HALL** Pete Morton, Jim Kratz; 7pm (door), 8pm (show); \$15 (adv); tickets available at Acoustic Music Shop, Mythes Music, TIX on the Square 420-1757

**RATTLENAKE SALOON** George Canyon

**RED'S** A-Jo, Screwtape Lewis; free (before 8pm)

**XX BABY'S CULTURAL CENTRE** Lynn Miles, presented by the Full Moon Folk Club; \$14 (adv)/\$16 (door)/children under 12 half price (at door only); tickets available at TIX on the Square, Southside Sound

**SEEDY'S** Ghosts of Modern Man, Mico, Down East Day

**SHERLOCK HOLMES (DOWNTOWN)** Jimmy Whiffles

**SHERLOCK HOLMES (CAPILANO)** Dave Hiebert

## YOUR GUIDE TO LIVE MUSIC IN EDMONTON

**SHERLOCK HOLMES (WEM)** Tony Dizon

**SIDETRACK THUMBS (WHYTE)** D.L. Hubson

**SIDETRACK CAFE** Supernova Battle of the Bands II: Alone at Last, Brethren, My Own Superhero, Plainsay, Puppet, Sinclair, Surface Tension, The Matchsticks, The Rasty Whips, Uncle Outrage, Wambo, Warning Signs; 7pm; \$10

**THE SUGARBOWL** Les Trois Diaboliques featuring Ido, Dustin Cole and Jay Gilday; 9:30pm; \$5

**URBAN LOUNGE** Exit 303; \$5

**YARDBIRD SUITE** Jim Brennan Trio; 8pm (door), 9pm (show); \$5 (member)/\$9 (guest); tickets available at TicketMaster

**ZENART'S ON 1ST** Dino Dominelli Trio

### CLASSICAL

**WEST END CHRISTIAN REFORMED CHURCH** Frie Cockburn (organ) presented by King's University College; 8pm; \$10 (adult)/\$7 (senior/student/alumni); tickets available at the door, 465-3500, ext. 8092

**WINSPEAR CENTRE** The Masters: Edmonton Symphony Orchestra featuring Marie-Nicole Lemieux (vocals); The Alcantara (conductor); 8pm; tickets start at \$20; student/senior discounts available; \$15 (student rush seating) available at Winspear box office one hour prior to concert time; tickets available at Winspear box office 428-1414

### DJS

**THE ARMOURY** Top 40/dance

**BILLY BOB'S LOUNGE** Big Mouth Entertainment

**BOOTS** Retro Disco; retro dance

**BUDDY'S NIGHTCLUB** Top 40 with DJ Arrowchaser

**CALIENTE NIGHTCLUB** Urban with Invinible, Q.B. and guests

**COWBOYS** Ladies Night; top 40

**CRITICAL LOUNGE** Illicit: industrial noise, neo-classical with Verlaag and Xenex

**DARTY Y WHISKY PUB** Powerhouse Fridays: dance and retro with Zack and Johnny Staub (Power 92); 9:30pm-1:30am; \$15 (adult)/\$10 (student/senior); tickets available at TIX on the Square 420-1757, door

**DRUID** Harpwood Brown; 3-7pm

**FESTIVAL PLACE** Sandro Domrelli (jazz); 7:30pm; \$23 (cabaret)/\$21 (theatre seating)

**FOUR ROOMS (DOWNTOWN)** Actual Jazz Band; 9pm

**LE GLOBE** Mo Lefever

**HIGHRUM** Granny Dynamite

**J.J.'S** High Flyin Cheebaz (rock)

**JEFFREY'S CAFE AND WINE BAR** Jim Tighe Trio and guests (jazz); 8:11pm

**LEGENDS** The Great Escape; no cover

**L.B.'S** Mr. Lucky (blues, boogie, R&B); 9:30pm-2am; no cover

**LEGENDS** The Great Escape; no cover

**NEW CITY 2 Live Crew, Politic Live, DJ Instigate**

**RATTLENAKE SALOON** DJ Butter

**THE BOOST** Upstairs: Euro Blitz; best new European music with DJ Outtawak, DJ Jazzy and male stripper; Downstairs: female stripper; \$4 (member)/\$6 (non-member)

**ROXY ON WHYTE** Babylon Fridays: retro/R&B/dance with DJ Extreme

**SAVOY** electronic with DJs Bryana, Chris

**THE STANDARD** Triple X Fridays: Top 40/dance

**STARS NIGHTCLUB** Winter Dance Nights: With Robin of da Notes

**STINEHOUSE PUB** Alternative, house, hip hop, top 40 with DJ Rage and DJ Weezer; 9pm

**Y ATTITUDE** House/trance with Tinswitch, Sunrock, MC Flojo, LP, Juicy, Derkin, Old Bitch

**YOUR APARTMENT** House with DJ Tomek

### SAT LIVE MUSIC

**A STARS Upper Room:** Air Band Contest

**BETTER BE ROCK LOUNGE** Anyone Everyone (rock)

**BLACK DOG** Hair of the Dog; Colleen Brown; 4-6pm

**BLIND PIG** Sat jam/open stage; 3-9:30pm

**BLUES ON WHYTE** Mocking Shadows

**CAFÉ SELECT** The Dino Dominelli Trio; 8-11pm

**CAPITALE** The Pub Trio; Cottage

**CASINO (EDMONTON)** Brady Friskie (Elvis and Garth Brooks tribute) Piano Bar: Jo Ann Paul; 5:30pm-8pm

**CASINO (YELLOWHEAD)** Stars Tonight (tribute night)

**COSMOPOLITAN MUSIC SOCIETY** Highland Fling! Presented by Wind, Women and Song (Celtic music) featuring Mary Fearon (cotti horn), Darolyn McCrostie (piano), Beth Baycroft and Dawn Sadoway (soprano vocals); 7:30pm; \$15 (adult)/\$10 (student/senior); tickets available at TIX on the Square 420-1757, door

**WINSPEAR CENTRE** The Masters: Presented by the Edmonton Symphony Orchestra featuring Marie-Nicole Lemieux (vocals); Theo Alcantara (conductor); 8pm; tickets start at \$20; student/senior discounts available; \$15 (student rush seating) available at Winspear box office one hour prior to concert time; tickets available at Winspear box office 428-1414

**LONGRIDERS** Millions; 7pm; \$4 (after 9pm)

**O'BYRNE'S** Chris Wynters and Scott Peters; 3-6pm

**PEPPERS** Dusty Wood

**POWER PLANT** Pilate (Toronto), Stabla (Vancouver), Por Nads; no minors event; 8:30pm (door); tickets available at Blackbird, TicketMaster, Power Plant

**RATTLENAKE SALOON** George Canyon

**RED'S** Mr. Brown Stone (Guns 'n' Roses tribute), Lwreie

**REINOLZIOUS PUB** Throwdown, Caveat, Intension

**SHERLOCK HOLMES (DOWNTOWN)** Jimmy Whiffles

**SHERLOCK HOLMES (CAPILANO)** Dave Hiebert

**SHERLOCK HOLMES (WEM)** Tony Dizon

**SIDETRACK THUMBS (WHYTE)** Duff Robinson

**SIDETRACK CAFE** Supernova Battle of the Bands II: Breach of Faith, Cataract, Drifity, Force of Habit, Mistaken Unity, Rally Cap, Rolodex, Sterile Pause, Substance, Today and After, Tupelo Honey, Victory; \$10

**URBAN LOUNGE** Exit 303; \$5

**YARDBIRD SUITE** Mobius Quartet; 8pm (door), 9pm (show); \$5 (member)/\$9 (guest); tickets available at TicketMaster 451-8000

### CLASSICAL

**BRIDGECALL UNITED CHURCH** Dreams and Visions. Presented by the I Corinti Choir; 8pm; \$15 (adult)/\$10 (student/senior); tickets available at TIX on the Square 420-1757, The Granophony, door, 401-5485

**ST. GEORGE'S AMERICAN CHURCH** Variations on Themes: Presented by VIVACE; 8pm; \$12 (adult)/\$8 (senior)/\$5 (student)/\$25 (family); tickets available at the Granophony, door; 944-4209

**WINSPEAR CENTRE** The Masters: Presented by the Edmonton Symphony Orchestra featuring Marie-Nicole Lemieux (vocals); Theo Alcantara (conductor); 8pm; tickets start at \$20; student/senior discounts available; \$15 (student rush seating) available at Winspear box office one hour prior to concert time; tickets available at Winspear box office 428-1414

### DJS

**THE ARMOURY** Top 40, dance

**BACKEDON YOKKA BAR** Flava; hip hop with Shortround and Echo

**BILLY BOB'S LOUNGE** Big Mouth Entertainment

**BLACK DOG BREWERY** Brendan's Sausage Party; obscure indie rock with DJ Balhigh

**BOOTS** Flashback Saturdays: retro dance, house with Derrick

**FILTHY NIGHTCLUB** Animal: dance with DJ Arrowchaser

**CRISTAL LOUNGE** Urban with Invinible Bomb Squad



**DANTE'S WED PUB R&B**, Dance, and Retro with Frank the Tank; **Upstairs in the Skyounge**: soulful house; over 23; dress code

**DONNA** Deep lounge house with Sam Pillar, Bryan Beca and guests

**ESCAPE ULTRA LOUNGE** Evolution Saturdays: House, retro dance

**FILTHY MCNASTY'S** Shake Yo' Ass: with DJ D-Lusion

**GAS PUMP** Top 40/dance with DJ Christian

**HALO** House with Junior Brown, Remo

**THE JOINT** Get a Nightlife: Top 40/dance/urban

**MANHATTAN CLUB** Sinful Saturdays: top 40/dance

**NEW CITY SUBURBS** Saturdays 5-11 P.M.: punk/alt/pop/dance with Blue Jay and Nikoleeja

**RATTLESNAKE SALOON** DJ Butter

**THE ROOST Upstairs**: Monthly theme parties with DJ Jazzy; New music with DJ Dan and Mike; **Downstairs**: Retro music; \$4 (member)/\$6 (non-member)

**ROXY ON WHYTE** Session Saturday: dance/R&B, hip hop with DJ Extreme

**SAVOY** Deep house with Winston Roberts

**STARS NIGHTCLUB** Metal Night: With Brian

**STONEHOUSE PUB** Top 40 with DJ Clay

**TONIC AFTER DARK** Uncensored Saturdays: R&B, hip hop, old school with Urban Metropolis Sound Crew

**Y AFTERHOURS** Futureshock 2004. With Tryptomene, Nealk, Cary Chang, David Stone, Knistoff, Sweetz, Pete Allen, Domenica, Jacy, Troy Allen, and more; 9pm (door); tickets available at Footh, Underground, Y Afterhours

**YOUR APARTMENT** Nordic Foundations: DJ Dennis Zaz and Rackman Powers

## SUN LIVE MUSIC

**BLACK DOG FREEHOUSE** Reclaim; 9pm-midnight; no cover

**BLIND PIG** Patrick Sean Earl; 7pm; no cover

**FATBOYZ** Open jam session hosted by Imaginary Friend (blues, roots); 7-11pm

**O'BYRNE'S** Joe Bird's live jam; 9-10pm

**SIDETRACK CAFÉ** Under the Covers Sundays: Disgrace the Retroman; DJ Dudeman; 9pm; \$6

**WINSPEAR CENTRE** Paco de Lucia (flamenco guitar); part of the World at Winspear series; 8pm; tickets start at \$39; tickets available at the Winspear box office 428-1414

## CLASSICAL

**CONVOCATION HALL** Music at Convocation Hall: William Street (soprano sax), Roger Adminal (piano), The Edmonton Saxophone Quartet; 7-15pm (pre-concert introduction), 8pm (music); \$15 (adult)/\$10 (senior/student); tickets available at TIX on the Square 420-1757, door, Department of Music (U of A) 492-0601

**SELECT** Thomas Mead (lute); 5:30-9pm

## DJS

**CALIENTE NIGHTCLUB** Ladies Night: urban with DJ Invinceable

**MANHATTAN CLUB** Industry Sundays: top 40, dance/R&B

**NEW CITY LIKWID LOUNGE** Atmosphere: funk, rare groove, hip hop with DJ Cool Curt

**THE ROOST** Betty Ford Hangover Clinic: Show Beer Bash: every long weekend with DJ Jazzy; \$2

**SAVOY** French Pop: mixed with Dega DJ

## MON LIVE MUSIC

**BLUES ON WHYTE** Blue Mondays: Jam with Tim Lee and the Revelators, guests

**L.B.'S** Open stage with Randy Martin; 9pm-2am

**SHERLOCK HOLMES (WHYTE)** Melissa Etzende (CD release party)

**SIDETRACK CAFÉ** Open stage Mondays: Ben Spencer; 9pm; no cover

## DJS

**BLACK DOG FREEHOUSE** Indie rock with Penny and the Jets

**DUSTER'S** DJ Dan

**FILTHY MCNASTY'S** Metal Mondays: with DJ S.W.A.G.

**O'BYRNE'S** Hip Mondays: Industry night with DJ Finnegan, live music

## TUE LIVE MUSIC

**BLUES ON WHYTE** Craig Horton

**DRUID** Open stage with Chris Wynters

**THE JOINT** Maroon 5, Social Coade

**O'BYRNE'S** Celtic night with Shannon Johnson and friends; 9:30pm

**SIDETRACK CAFÉ** The Phillip Walker Blues Band, Double D and the Double Daredevils; 9pm; \$12

**YARDBIRD SUITE** Tuesday Jam Session: hosted by Don Berner Quartet; 8pm (door), 9pm (show); \$3

**YOUR APARTMENT** Open stage with Cypri Ray and Melissa Ann; 9pm

## DJS

**BILLY BOB'S LOUNGE** Karaoke and DJ Tues with Run Rock Professional Music Productions

**BLAZING TIRE FREEHOUSE** Digital Underground

**BUDDY'S NIGHTCLUB** Top 40 with DJ Stephen

**CALIENTE NIGHTCLUB** Basement Tuesdays: hip hop/R&B, reggae/dancehall with Bomb Squad, DJ Invinceable, Q.8

**DUSTER'S** DJ "Name a Tune" Dan

**FILTHY MCNASTY'S** Twisted Trivia: with DJ Whit-Ford

**GAS PUMP** Karaoke contest with DJ Gord

**NEW CITY SUBURBS** Resurrection Industrial/EBM/electro/goth with Nik Botelja

**RATTLESNAKE SALOON** DJ Butter, two-step lessons with Leon

**REMEDY CAFÉ** The Night of the Aquarius: DJ Dasha of 3D Glasses on CJSR and guests

**THE ROOST** Hot Butt Contest: with DJ Janry; 8-midnight; \$1 (member)/\$4 (non-member)

**SEEDY'S** Electro-trash: electro/punk funk with DJ Miss Mannered

**SEEDY'S** Electro-trash: electro/punk funk with DJ Miss Mannered

## WED LIVE MUSIC

**BLUES ON WHYTE** Craig Horton

**DRUID** Open stage with Chris Wynters

**THE JOINT** Maroon 5, Social Coade

**O'BYRNE'S** Celtic night with Shannon Johnson and friends; 9:30pm

**SIDETRACK CAFÉ** The Phillip Walker Blues Band, Double D and the Double Daredevils; 9pm; \$12

**YARDBIRD SUITE** Tuesday Jam Session: hosted by Don Berner Quartet; 8pm (door), 9pm (show); \$3

**YOUR APARTMENT** Open stage with Cypri Ray and Melissa Ann; 9pm

**O'BYRNE'S** Chris Wynters and friends; 9:30pm

**PLEASANTVIEW HALL** Northern Bluegrass Circle Music Society bluegrass jam; 7:30pm

**RESEMBLY COMMUNITY HALL** Little Flower open stage hosted by Brian Glass; 8pm

**SIDETRACK CAFÉ** The Wasabi Collective; 9pm; \$8

**URBAN LOUNGE** Love June 6

**WINSPEAR CENTRE** Natalie MacMaster; 7pm (door)/8pm (show); \$34.50; tickets available at Winspear box office 428-1414

## CLASSICAL

**BERNARD SHRELL** AUDITORIUM Hears to your heart: Chamber music concert featuring Tanya Prochazka (cello), Janet Scott-Hoyt (piano), Michel Lethiec (clannet); 5pm; free

## DJS

**BLACK DOG FREEHOUSE** Clitter Gulch: country, roots

**BUDDY'S NIGHTCLUB** Top 40 with DJ Stephen

**FILTHY MCNASTY'S** Mix Tape Bar Star College Night: with DJ Rock 'n' Rogers

**GAS PUMP** Karaoke contest with DJ Gord

**LE GLOBE** Latin rhythms with DJ Moreno

**RATTLESNAKE SALOON** DJ Butter

**THE ROOST** Amateur Strip: Weena Lux, Sticky Vicky with DJ Alvaro; \$1 (member)/\$4 (non-member)

**SEEDY'S** Rockably Wednesdays: Hotrod Heehaw

**STARS NIGHTCLUB** Main Room: Appreciation Wednesdays: Hip hop, R&B, reggae, soul with Reno and Mr. 'O'; **Upper Room**: Fresh Beat: Dance music with Djs Johnny S, Villain, Dusty Grooves, Quinn

**YOUR APARTMENT** Big Rock Indie Rock Night: indie rock with DJ Shouldbenaband

Win a copy of "Lucky", a Melissa Etheridge CD Library OR a personally autographed poster



# MELISSA ETHERIDGE Lucky



## CD RELEASE PARTY

Monday  
February 9th

9pm at the Whyte  
Avenue Location  
[10341-82 Avenue]

## VENUE GUIDE

**A STARS** Upper Fl, 10545-82 Ave, 439-1422

**ARDEN THEATRE** 5 St. Anne Street, St. Albert, 459-1542/450-8000

**THE ARMOURY** 10310-85 Ave, 702-1800

**ATLANTIC TRAP AND GILL** 7704-104 St, 432-4611

**BACKROOM** 10324-82 Ave, upstairs, 436-4418

**BERNARD SHRELL AUDITORIUM** First Fl. Foyer, U of A Hospital, 112 St

**BETTER BE ROCK** 8216-175 St, 481-9988

**BILLY BOB'S LOUNGE** Continental Inn, 16625 Stony Plain Road, 484-7751

**BLACK DOG FREEHOUSE** 10425-82 Ave, 439-1082

**BLIND PIG PUB AND GRILL** 32 St. Anne St. Albert

**BLUES ON WHYTE** 10329-82 Ave, 439-5058

**BOOTS** 10242-106 St, 423-5014

**BUDDY'S NIGHTCLUB** 11725B Jasper Ave, 488-6636

**CAFÉ SELECT** 10018-106 St

**CALIENTE NIGHTCLUB** 10815 Jasper Ave, 425-0850

**CAPITAL HILL PUB** 14203 Stony Plain Rd, 454-3063

**CASINO (EDMONTON)** 7055 Argyle Rd, 463-9467

**CASINO (YELLOWHEAD)** 12464-153 St, 463-9467

**COOK COUNTY SALOON** 8010 Gateway Blvd, 432-2665

**CORNFELTIAN MUSIC SOCIETY** 8426 Gateway Blvd, 420-1757

**COWBOYS** 10102-180 St, 481-8739

**CRISTAL LOUNGE** 10336 Jasper Ave, 426-7521

**DANTE'S** 170 St, Stony Plain Road, 486-4448

**DONNA** 10177-99 St, 429-3338

**DRUID** 11606 Jasper Ave, 454-9928

**DUSTER'S** 6402-118 Ave, 474-5554

**EDMONTON CASTLE ON WHYTE** 10314-82 Ave, 439-4545

**ESCAPE ULTRA LOUNGE** WEM, 489-1330

**FATBOYZ** 6104-104 St, 437-3633

**FESTIVAL PLACE** 10081 Festival Way, Sherwood Park, 449-3378

**FILTHY MCNASTY'S PUB** 10311-82 Ave, 432-5224

**FOUR ROOMS RETAIL-BAIT (EDMONTON)** Edmonton Centre, 102 Ave, Entrance, 426-4767

**GAS PUMP** 10166-114 St, 488-4841

**THE GLOBE** 10045-109 St, 426-7111

**HALO** 10538 Jasper Ave, 423-HALO

**HIGHRUN** 4926-98 Ave, 440-2233

**J.J.'S** 13160-118 Ave, 489-7462

**JEFFREY'S CAFE AND WINE BAR** 9640-142 St (451-8890)

**THE JOINT WEM**, 486-3013

**REINFORCEMENT PUB** 34 Ave, 433-2599

**L.B.'S** 111-23 Alons Dr, St. Albert, 460-9100

**LONGRIDGES** 11733-78 St, 479-7400

**MANHATTAN CLUB** 10345-105 St, 423-7884

**REDUCED PRICES CHURCH** 10025-101 St, 401-5485/420-1757

**RAVED EYES CAFE** 10354 Jasper Ave

**NEW CITY SUBURBS LOUNGE** 10081 Jasper Ave, 413-4578

**NEW CITY SUBURBS** 10081 Jasper Ave, downtown, 413-4578

**O'BYRNE'S** 10616-82 Ave, 414-6766

**LA P'TITE SCENE** 8627-91 St, 469-4401

**PEPPERS** Westmont Shopping Centre, 451-8022

**PLEASANTVIEW HALL** 10860-57 Ave, 434-5997

**POWER PLANT** U of A Campus, 492-3101

**QUEEN VILLAGE HALL** 10425 University Ave, 420-1757

**RATTLESNAKE SALOON** 9261-34 Ave, 438-8878

**RED'S WEM** Phase III, 481-6420

**REMEDY CAFÉ** 8631-109 St, 433-3096

**RENDEZVOUS** 10108-149 St, 444-1822

**THE ROOST** 10345-104 St, 426-3150

**SHRELL HALL** 10551-82 Ave, 429-3624

**ROXY ON WHYTE** 10544-82 Ave, 439-7699

**RHYTHM AND BREWS** 4990-92 Ave, Sun Building, 490-5504

**ST. BATH'S FESTIVAL CENTRE** 10819-71 Ave, 420-1757

**ST. BATH'S FESTIVAL CHURCH** 11733-87 Ave, 420-1757

**SAVOY** 10401-82 Ave, 438-0373

**SEEDY'S** 10314-104 St, 421-0992

**SELECT** 10018-106 St, 428-1629

**SHERLOCK HOLMES PUB** Capilano Mall, 1136, 5004-98 Ave, 463-7788 • Rice

**Howard Way**, 426-7784 • 10341-82 Ave, 433-9676 • Bourbon St (WEM), 444-1752

**SIDETRACK CAFÉ** 10333-112 St, 421-1326

**THE STANDARD** 6107-104 St, 438-2582

**STARS NIGHTCLUB** 10551-82 Ave, 432-7977

**STONEHOUSE PUB** 11012 Jasper Ave, 420-0448

**THE SUGARBOWL** 10922-88 Ave, 433-8369

**TONIC AFTER DARK** 9920-62 Ave, 408-4688

**URBAN LOUNGE** 8111-105 St, 439-3388

**VELVET LOUNGE** 10041-170 St, 930-4222

**WEST-END CHRISTIAN REFORMED CHURCH** 100 Ave, 149 St, 465-3500, ext 8000

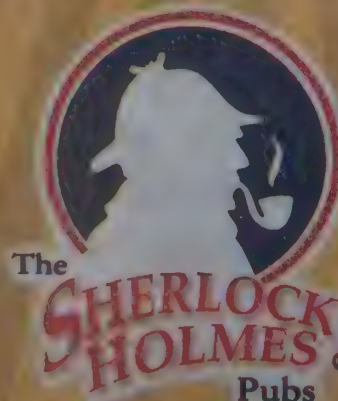
**WHYTE HALL** 10551-82 Ave, 420-1757

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WHYTE AVE  
10551-82

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## street vision

BY SEAN AUSTIN-JOYNER

### Protests and strikes

February is a rather dull month. There really isn't much to do when it's -32°C (-43°C with that insufferable vexation, the wind chill factor). I guess Valentine's Day is okay, if you're with someone and have some extra money. President's Day really has no bearing this side of the 49th Parallel. Oh, and Punxsutawney Phil says six more weeks of winter. Yep, that's pretty much February wrapped into a digestible portion.

Now that I've determined that we've all got some free time on our hands this Black History Month, I'm going to be handing out assignments. For the next four weeks, various cultural artifacts— you know, movies, songs and books— will be discussed. No, I won't be talking about the usual *Amistad*, *X* or *Roots*— although those are all amazing films in their own right. Nor will I be requesting that you pull out your old copy of *Fear of a Black Planet*. Obscurity will be the theme of this month. And with that, the CD recommendation for this week is *Movin' on Up: Vol. 2* (Capitol/EMI).

The U.S. civil rights movement birthed some of the greatest music the world has ever heard. Many of those songs told stories of black people's struggles against restrictive laws and ideologies. *Movin' on Up: Vol. 2*, however, focuses on songs written after the Civil Rights Act of 1964 and the Voting Rights Act of '65. Not only were black people still underrepresented in society, but they were also oppressed by a

widespread unwillingness to adhere to the new laws. The songs on *Movin' on Up Vol. 2* convey that point beautifully.

A cover of Gil Scott-Heron's "The Revolution Will Not Be Televised" by rock-soul hybrid group Labelle sets the tone for the rest of the disc. War's "The World Is a Ghetto," Donny Hathaway's "Somebody We'll All Be Free" and the Isley Brothers' "Fight the Power" solidify the CD as an vivid depiction of early-'70s America from an African-American point of view.

Though many of the songs are recognizable to even the uneducated ear (like the Staple Singers' "I'll Take You There"), the pieces take on entirely new meanings when placed in their historical context. For instance, a breakthrough disco hit like McFadden and Whitehead's "Ain't No Stopping Us Now" is transformed into a celebratory anthem of black accomplishments after the civil rights marches of the '60s— and their questionable future heading into the '80s. Sadly, though, songs like Marvin Gaye's "Inner City Blues," Stevie

Wonder's "Living for the City" and the O'Jays' "Give the People What They Want" remained relevant throughout the political strife of the '80s, the riots of the '90s and the struggle against corruption that continues even today.

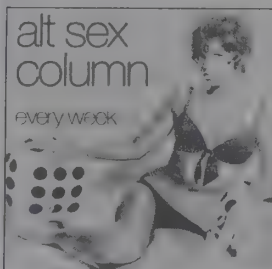
Long before the march on Washington, D.C. or the riots in Watts, however, American blacks struggled to find their place not just in society, but in mainstream culture as well. The segregation of sports teams held integration back for decades, and it's only recently that we can look back and see some humour hidden beneath the misfortune. If there's one film that has depicted that idea to near perfection, it's this week's little-known movie recommendation: 1976's *The Bingo Long Traveling All-Stars and Motor Kings*.

Okay, so Jersey City is now selling the "authentic" Negro League baseball jerseys, but how much do we really know about that era, whose true history is clouded by rumour, hearsay and sketchy record-keeping. For half a century, following the National Association of Ball Players' 1868 decision to ban any club featuring even one coloured player, blacks were forced to play baseball on their own segregated teams. That decision eventually led to the creation of two all-black baseball leagues: the Negro National League (1920) and the Eastern Colored League (1923). (Smaller leagues were in operation at that time as well, but due to financial restraints they were short-lived.)



*Bingo Long* follows one team's journey through the midwestern U.S. in search of recognition, fame and competition in the Negro League's high water period, the 1930s. Bingo Long (Billy Dee Williams) leads the mismatched group from town to town as local laws, prejudiced crowds and internal struggles block their path. The movie takes a largely comical approach to a serious situation—emphasis is placed on the team's jovial spirit in spite of overwhelming obstacles.

The supporting cast is remarkable. James Earl Jones plays Leon Carter, the league's heavy hitter whose devotion to the team is enough to win games all by itself, while Richard Pryor contributes a hilarious performance as a player trying to weasel his way into the major leagues by pretending to be Latino. The film rarely preaches. Instead, it addresses serious topics under the guise of a light-hearted sports movie. It's thoroughly entertaining, and if you happen to soak in a message about American racism and segregation along the way, you've been doubly rewarded. **B**



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MUSIC



## "Everybody" wins

Slow-moving music biz finally figures out a release date for Stabilo's *Cupid*

By PHIL DUPERRON

For most bands touring in winter is a necessary evil. In the cut-throat music world, nobody gets ahead by resting on their laurels. But for Vancouver's Stabilo (formerly Stabilo Boss) this frosty return home from Toronto is a reason for much rejoicing.

While in Hogtown they filmed their first video for their "new" single, "Everybody," and sat down with the bigwigs at EMI Canada to pin down the long-awaited release date for their EP *Cupid*. Stabilo started turning heads in the industry after their 2001 independent self-titled disc spawned the sensitive rock ballad "Everybody," which did well enough on the airwaves to garner them a nomination in the 2003 Canadian Radio Music Awards.

Unfortunately things move slowly in the world of the majors, where vast amounts of money and precious reputations are on the line with every decision. After an initial burst of label interest in 2002, it took until last September for Stabilo to sign with EMI. By then they already had a follow-up disc in the can—the aforementioned *Cupid*—but they couldn't release it until they got the go-ahead from their new bosses. (*Cupid* will finally appear in stores on May 11.) For singer/guitarist Chris Moerman, the long haul was ultimately worth it.

"It's been a little frustrating—it's been a long wait," Moerman says during a stop in Thunder Bay, "especially since the recordings have been done for almost a year and a half. It's been a bit of a wait, but we couldn't release it until the record company was ready to. But it's nice to have a date set and have things kind of firming up."

With EMI in their corner, all the hard work they've put into the band since forming in 1999 is star-

ing to really pay off. "The difference is [how] things happen," Moerman comments. "We actually go on tour and have people coming out to the shows. I guess I'd say the biggest difference is being hooked up with other bands that have a draw and are a good match for us. I mean, being on tour with Pilate has been great. They're kind of a similar band and it's good to connect with their fans and try to get some more of our own."

**EVERYBODY HAS HEARD** horror stories about how the only thing major labels care about is the bottom line, but the people Stabilo dealt with were genuinely interested in fostering their music. "Nothing's come out yet [on EMI],"

Moerman says, "so it's kind of too early to say. But as far as working with them goes, we think they're great as people. They're easy to work with and give us a lot of freedom. It's really nice. They're not exactly what I heard major labels are supposed to be like."

*Cupid* will feature a new recording of "Everybody," as well as some more recent material. "Jesse [Drythout] and I have been playing ['Everybody'] since before we formed the band," Moerman says. "He wrote it seven years ago. We've got a few like that that feel ancient to us and we feel like we've played them to death but now we're trying to breathe new life into them."

While waiting to get a release date for *Cupid* may have given the band a few grey hairs, it's also allowed everything to sink in gradually. "Since it felt like such a long time coming it's not as big of a shock to the system or as exciting as it would have been if it just kind of happened," Moerman says. "But at the same time I think it's probably better that it happened this way. We had a chance to ease into it and get used to the idea. I mean, there's still no guarantees about anything, but we're lucky to at least have the opportunity." ●

**STABILO**

With Pilate and Por Nada • Powerplant (U of A) • Sat, Feb 7





## root down

By JENNY FENIAK

### The quality of Mercy

**Mary Gauthier • Festival Place • Fri, Feb 6** Mary Gauthier is more than just a petite Southern belle who's swept the world of folk music off its feet. Catching her on the tail end of a week's holiday on the Spanish island of Mallorca, Gauthier seems as bright as the sun above her. She's just finished two straight months of touring through Europe following the completion of her latest record, *Mercy Now*, and soon she'll be back on the road. She's a fallen angel who's risen again to share sweet songs dredged from real life's rock bottom.

"My life's been insane—it's just been a wild ride," Gauthier draws. "I started off on the wrong foot and I got into a lot of trouble. There was a lot of chaos and there was a lot of drugs and alcohol and all the things that drug and alcohol abuse brings and I had all of that early on. And then I put all of that behind me when I was 28 and instead of being destructive, I started being constructive."

Gauthier moved from her hometown

of Baton Rouge, Louisiana to Boston, where she pursued culinary studies, later co-owning three Boston restaurants. One of her establishments was located next to Berkeley College, a prominent music school whose students often came to her looking for work. "It just took away my desire to be in the restaurant business," Gauthier says, "and it created this big, huge desire to be in the music business. So I sold the last restaurant three and a half years ago and I've been on the road as a musician ever since."

By the time she was finally done with the food business, she'd already released two albums—her 1997 debut *Dixie Kitchen* (named after one of her restaurants) and 1999's *Drag Queens in Limousines*. Her 2002 release, *Filth and Fire*, has garnered the most enthusiastic responses yet, earning the top spot on the *New York Times* indie releases list.

"I've lived three or four lives and I'm 41 years old—what's next?" Gauthier says. "I have no idea, but it's been a heck of a journey and I'm glad. I've been on the outside, I've been on the inside and I like where I'm at right now. When people ask me what I do, I say I'm a songwriter—I like that, that just suits me. I can't believe I can say that with a straight face. I feel like I'm getting away with something."

### I can see Lynn Miles

**Lynn Miles • Full Moon Folk Club: Fri, Feb 6 • Bluebird North, Where Writers Sing and Tell (Horizon Stage): Fri, Feb 13** When Quebec-born singer/songwriter Lynn Miles

enrolled in Carleton University, she did so with the goal of becoming a piano teacher. It turned out, though, that academia wasn't for her. "We just played Gregorian chants over and over and over and listened to Gregorian chants and I just couldn't figure out what this was going to have to do with the rest of my life," Miles says. "It's like studying algebra when you know you're never going to use it. I just sort of became disillusioned and I was already working as a musician, and playing and writing songs was more exciting for me."

During the early '90s, Miles released two independent albums before a chance meeting at the Mariposa Folk Festival landed her a publishing deal with Criterion Music, who have published music by artists like Lyle Lovett to Charlie Parker. Rounder Records was next, releasing *Slightly Haunted* in 1996 and *Night in a Strange Town* in 1998. "I'm interested in longing and melancholia and why people make the choices they make," Miles says. "I think it's so largely a part of the human condition. I think it's good to explore that stuff because I think it makes a human being more interesting and more aware of themselves and more able to cope with life because life is not always sun shining."

By 2001, Miles's publishing deal had ended and she'd moved back home from L.A. in time to release the Juno Award-winning *Unravel*. Now back in Ottawa, Miles is again working with Ian Lefevre from the band Stirling, who helped out on *Slightly Haunted* and is producing her latest record, currently slated for a late fall release. ●

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## 7) NO DOUBT

SINGLES 1992-2003

## 8) EVANESCENCE

FALLEN

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AFTERGLOW

## 10) DARKNESS

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# top 10 dvd's

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## 8) CABIN FEVER

## 9) MTV PUNKD:FIRST SEASON (2DVDs)

## 10) CRITIC: ENTIRE SERIES (3DVDs)

# NEW SOUNDS

## THE MOUNTAIN GOATS WE SHALL ALL BE HEALED (4AD)

"There is someone out there waiting with a mouthful of surprises," sings the Mountain Goats' John Darnielle on *We Shall All Be Healed*, and for lovers of bitter, articulate, nastily funny songwriting, no one's mouth has emitted a better set of surprises than Darnielle himself. Starting with a series of independent cassette-only releases whose hissy, bare-bones production only accentuated his powerful, nasal voice, Darnielle quickly carved out a reputation for himself as a sort of Generation X version of Loudon Wainwright III—both men have the same declamatory singing style, the same love of furiously strummed acoustic guitars and the same flamethrower wit that they don't mind occasionally directing towards themselves.

*We Shall All Be Healed*, like its predecessor, 2002's *Tallahassee*, boasts spiffier, sweeter production values than Darnielle's raw early work without losing the tension that made it so exciting—you can still pic-

ture Darnielle clenching his neck muscles as he sings every song. And what fantastic songs they are! There are plenty of shockingly violent images here: "If anybody comes to see me/Tell them they just missed me by a minute/If anybody comes into our room while we're asleep/I hope they incinerate everybody in it" (from "Palmcorder Yajna") and "When I worked down at the liquor store/A guy with a shotgun came raging through the place/Muscled his way behind the counter/I shot him in the face" (the opening verse from "Against Pollution") are only two of them. But there's tenderness and regret on display here, too—the songs "Your Belgian Things" and "Mole" rest in the centre of the disc like small pieces of colourful glass in the middle of a lightning strike. Be careful you don't get singed. ★★★★★ —PAUL MATWYCHUK

## THE STRIKE BOYS PLAYTIME (STEREO DELUXE)

Forget the West Indies; right now the world's hottest, most vibrant and modern

dub is coming out of Germany. Should that, er, strike you as strange, then the vocal contributions of Danish reggae sensation EMO on the Strike Boys' bustling cosmic "I Am a Witness" might be tough to understand. But Nürnberg's Stereo Deluxe imprint is at the forefront of dub postmodernism and the Strike Boys, the Bavarian duo of Tommy Yamaha and Martin Kaisa, are a big part of it—and they are unsparing in their onslaught upon dub's frame. (Sorry; I just wanted to see how many bowling references I could pin down in one sentence.)

For a little local content, Calgary's Cyrena Dunbar, whose training includes a stint at the Alberta Ballet School of Dance, displays some vocal grace on "Find My Way" and "Outer Space," both of which recall the Supreme Beings of Leisure. Two cuts featuring femme fatale MC Blaze. ("Free" and "Everybody") are also punchier, dancefloor-friendly tunes. Once-upon-a-time Edmonton ravers who now frequent Likwid Lounge's Dub in the Pub night will be well pleased with the aptly-titled *Playtime*. ★★★★★ —YURI WUENSCH

## LAIKA AND THE COSMONAUTS LOCAL WARMING (YEP ROC)

Who needs words? All they do is get in the way of the music, right? Well, maybe not. But I sure didn't miss them as I listened to Laika and the Cosmonauts' latest release.

*Local Warming* is full of melodic instrumental surf straight outta Finland. It's got a nicely polished sound that sounds good despite its lack of lo-fi pre-

tensions, and gives off the same atmospheric vibe as soundtrack instrumentals from the '60s and '70s—a bubbly, quirky mix of twanging guitar riffs, a hotbed of beach-ready drumbeats and the siren call of the electric organ. It even ventures into the lands of soul and funk, even on the track "Harroosh," going so far as to stick in a *Frampton Comes Alive*-esque wah-wah that lends the proceedings an extra layer of sweet groove.

Laika and the Cosmonauts might be a bit more relaxed than a lot of surf—I'm tempted to label their stuff "old man surf"—but I prefer to think of them as simply exploring beyond the reaches of surf as we know it. ★★★★★ —JAMES ELFORD

## MPATH WANDERER (TRILOKA)

Whoever's in charge of the collective of musicians known as Mpath—the name's not a *Star Trek* reference—went away a long time ago and still hasn't come back. Drawing heavily upon the musical traditions of the Indian subcontinent the way old-timey, patchouli-headed hippies did back in the day, Mpath offers exactly the kind of musical excursions you'd expect from a band whose CD cover features someone getting tossed off the "magic bus" for being a little too eccentric.

It's fairly pedestrian world music that might have its own charm for those already interested, but does little to attract new listeners. Still, I'm sure it packs plenty of positive karma, what with all the good vibes built into it. After all, who can object

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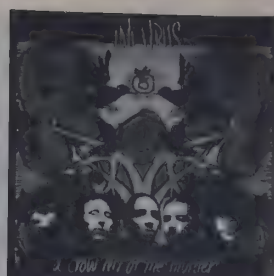


to music with a good tabla beat in the background? ★★ —JAMES ELFORD

**INCUBUS**  
**A CROW LEFT OF THE MURDER**  
(EPIC/SONY)

Perhaps the members of Incubus are feeling like outsiders in the world of hard rock, hence the isolationist tone of their latest album's title. What's strange, though, is that Incubus was *never* a terribly hard band—for all of their overdriven productions, there was always a soft core to their songs, some sugar in the grit. Perhaps a glimmer of defiance can finally be heard in the opening track, "Megalo-maniac," a lightly masked stab at George Dubya which declares, "You're no Jesus/You're no fucking Elvis," then screams, "Step down!" I'm sure Michael Moore could use this for his next film.

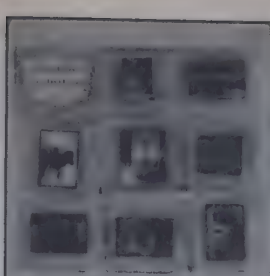
Push aside the bog-standard treatises about love and whatnot and head for the more socially conscious material



like "Sick Sad Little World" and "Zee Devel," where the band sound like they've got an itch to stretch beyond the commercial quagmire that their previous success has trapped them in. Not as risky as an outsider would like, but the converted will be more than pleased. ★★ ★★ —DAVE JOHNSTON

**ELECTRELANE**  
**THE POWER OUT**  
(TOO PURE)

Electrelane consists of four women named Emma, Rachel, Mia and Verity, and let's face it—those aren't exactly rock 'n' roll names. But to be fair, the material on *The Power Out* (half of it instrumentals, half of it songs whose lyrics, often in foreign languages, are so muddy that they function as instrumentals) was never intended to get audiences' fists pumping. Even the peppiest track, the crazy-catchy "On Parade" (on which Verity keeps making this wonderfully demented, high-pitched



"pa-pow!" noise in the back of her throat), seems oddly peaceful. Throughout the disc, you can sense that the drums will never push things along too fast, and the guitarists will never be forced to work too hard to hit all the proper notes. This is one of those groups that seldom ventures outside its comfort zone.

That said, within that zone, Electrelane does try some interesting experiments. For instance, "The Valleys" (based on a poem by Siegfried Sassoon) boasts an intricate vocal arrangement that's like a chamber version of the choral music from *Le Mystère des Voix Bulgares*. I also have a soft spot for Verity's goofy free-jazz sax solo midway through "Only One Thing Is Needed." And even the more "ordinary" songs on the disc, like the lovely, mellow "Enter Laughing," are full of interesting twists and turns that make *The Power Out* excellent fodder for late-night listening—especially if, as the title suggests, you do it by candlelight. ★★ ★★ —PAUL MATWYCHUK

**QUICK SPINS**

BY WHITEY AND REGGIE

**The Unintended, *The Unintended* (Independent)**

The creative forces behind Elevator, the Sadies and Blue Rodeo (yes, Blue Rodeo) combine to churn out a spontaneous album of hot-box jams and trippy country numbers. While most supergroup efforts can sound patchy as each member takes the helm, the Unintended have crafted a great, homogenous, low-key masterpiece that owes a lot to the quietude of Rick White's vocals.

**Joe Jackson, *Two Rainy Nights: Live in Seattle and Portland* (Koch)**

Joe and his band of über-musicians play all the hits. Flawlessly performed but percussion-heavy, this album sounds like Señor Coconut without the wavy line over the "n." Comes complete with screaming female fans.

**Robinella and the CC Stringband, *Robinella and the CC Stringband* (Columbia)**

If this had been the C.C. Deville Stringband, we might have had something here. But no, R&TCCSB are plowing a well-tilled bluegrass field. At first they come across merely as an Allison Krauss and Union Station clone, but R&TCCSB redeem themselves with forays into jug-band, lounge and jazz territory. When they really cut loose, the CCs show they've got the kind of chops that Mr. Deville would die for.

**Hymie's Basement, *Hymie's Basement* (Lex)**

Lex scores again! Hymie's Basement is an amazing mash of beats, synths, pianos, guitars and unraveling gonzo lyrics. There's no denying its musicality or its insurgent hipness—this is the future, get out of the lotus position and go download... er... buy it!

**Bhagavan Das, *Now* (Karuna)**

Secular rhythms contemporize Hindu prayer music and the results are bafflingly catchy. The liner notes offer illumination: "As my Guru began to cry, we all began to cry and the world became Krishna." Get into the lotus position and hit play; it's a guaranteed Simple Plan-free listen.

**The Diskettes, *The Diskettes* (Humblebee)**

Nice packaging—the disc comes inside an old five-inch floppy disc case. Peppy, simple songs of basement-recording quality. Sort of like the Moldy Peaches, but more in key and less interesting.

**Yellowcard, *Ocean Avenue* (Capitol/EMI)**

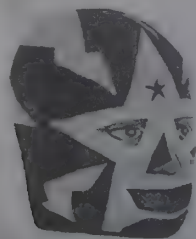
So many Sum 41 clones, so little time. I put this on fully expecting to hate it. It has all the earmarks of hateable music: four dudes with cautiously-punk hairstyles, well-produced, upbeat songs, picture-perfect singalong harmonies and a violin. Yes, a violin. And I like it. I hate myself.

**CAGE MATCH OF THE WEEK**

**Matthew Barber vs. Kevin Cook**

A battle of the service industry giants. Barber delivers some super cuts on *The Story of Your Life* (WEA), full of style and bounce. Sort of like Oasis meets Sam Roberts, but less ego-centric and a bit taller. On *Western Union* (Flap-Jack) Cook serves up a tasteful collection of acoustic delicacies reminiscent of Dylan and Earle with a dash of Pink Floyd. Both discs are well-produced and worthy of repeated listens.

**RESULT:** It's a close shave, but in the end we gotta give it to Barber by a hair.



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# A new Maroon sweeps clean

Reinvented rock act Maroon 5 breaks the music industry's "one-strike" policy

BY JERED STUFFCO

Getting a second chance in the record industry is a luxury that's afforded to very few musicians. Judging by the number of "one hit wonder"-themed shows being churned out by the music networks on a weekly basis, nothing satisfies the appetites of the American major labels more than feasting on the corpses of forgotten flavours of the month.

The members of current radio darlings Maroon 5 are one notable exception to this "one strike and you're out" policy, however. Debuting in the late 1990s as the college rock act Kara's Flowers, Maroon 5 learned the hard way that good buzz and a major-label deal don't necessarily translate into sustainable success. Shortly after releasing their debut LP *The Fourth World* in 1997, the band was unceremoniously dumped.

However, with the addition of guitarist James Valentine, the band

was reborn as an R&B-tinged rock act called Maroon 5. They quietly released their debut *Songs About Jane* in June of 2002 and it's been a slow, steady climb ever since for the Los Angeles-based quintet. With a supportive label behind them and a touring itinerary over the past two years that could make even Jerry Garcia roll over in his grave, *Jane* has now been certified gold and is sitting comfortably inside the *Billboard* Top 25.

An anomaly, no doubt, especially considering most pop records sell

**PREVIEW**  
**ROCK**

big in the first week and then fizzle out just as quickly as they arrived. "I think [our success reflects] just a lot of patience on the behalf of everyone who has been working the record, including ourselves," Maroon 5 bassist Mickey Madden says over the phone from Los Angeles. "I think it also has to do with a willingness to live more leanly and to stay out on the road. It just made more sense for us to go out on the road and build up a following through touring. I mean, it's just what being in a band is all about."

Still, one assumes that playing the same songs every night for two

years might leave the band feeling a little, well, *marooned*. "Once in a while," Madden concedes, "one of us will drift off because it's just become so second nature. For [Adam Levine, the band's singer], he's got to be out there selling it every night, and it's amazing what having a different crowd and a different room every night will do for you."

Madden also says the band has kept things fresh by peppering their set with new tunes and variations on the old ones. In fact, when Madden picks up the phone, he and his bandmates are busily rehearsing new material. Of course, there's also a wealth of new music coming out to keep the band inspired too.

**WITH RECORDS BY** Missy Elliot and OutKast rubbing shoulders with the White Stripes and Jet in the upper reaches of the pop charts, it's little wonder *Songs About Jane* is faring so well with record buyers. One critic described Maroon 5 as "Justin Timberlake fronting the Red Hot Chili Peppers."

It's a description that Madden readily accepts. "I think it's pretty accurate, actually," he chuckles. "I think any smart musician is going to realize that that's where the real avant-garde is right now—in terms



of pop music, anyway. I remember when the Timbaland and Neptunes songs first started showing up on the radio in the late '90s. There was nothing else nearly as exciting in rock music, and it's still sort of that way. Hip-hop is still young—there's still so much territory to discover.

"I'm not cynical about rock music," Madden continues, "but at

this point bands that are innovative are few and far between. Look at the bands that get acclaim these days—it's often because they remind critics of a lot of their favourite bands from 30 years ago." ●

MARON 5

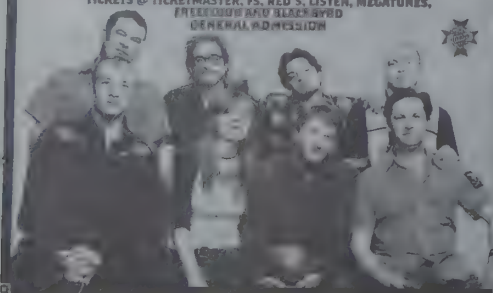
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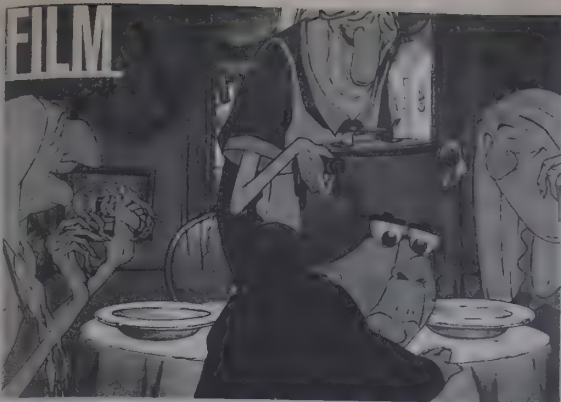
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## The heroic trio

Wordless masterpiece  
*The Triplets of Belleville* will leave you speechless

By DARREN ZENKO

Whether it's in the '20s-style musical revue that opens the film and features wonderfully vibrant tributes to Fred Astaire, Josephine Baker and Django Reinhardt and is itself a tribute to Max Fleischer, or in the impromptu midnight reprise under the monstrous pilings of an impossible bridge, the eponymous triplets' performances of the toe-tapping nonsense number "Belleville Rendez-vous" are (unless you count all the barking) the most vocal moments in Sylvain Chomet's astounding, nearly wordless *The Triplets of Belleville*.

The lack of dialogue in this French/Belgian/Canadian co-production isn't a gimmick, nor is it some kind of cheap dodge to lower the cost of global multilingual distribution; it's a break from the tyranny of all the flapping mouths that dominate talker animated films. Animation requires resources, both financial and creative, and when those resources aren't tied up in the intricacies of having characters jaw at each other in realistic and/or comic fashion, they are available for the creation of a stunningly physical experience. Weight and lightness, suppleness and rigidity, motion, mass and gesture... you need to feel them all when there are no talking heads to divert your attention. After seeing *The Triplets of Belleville*, five video-store minutes with Oscar rival and "animation masterpiece" *Finding Nemo* felt like a long bus ride with a yappy seatmate.

Of course, the "no talking means better animation" equation isn't a given; there still has to be skill at work. Lucky for us, Chomet is a master caricaturist, and in this entire 80-minute adventure (in which the triplets, clubfooted Madame Souza and her dog join forces against the French Wine Mafia, who have kidnapped Souza's bike-racing grandson)

there isn't a single "filler" character. Every face, every body, every gesture is a window into a unique personality—it's really something when, even after an hour-twenty of sensual bombardment, a single glimpse of a plump society woman fingering her pearls in a posh cabaret still registers as an indelible image. The political heritage of caricature is not forgotten; Chomet satirizes Americans and French alike with a joyfully wicked eye.

"JOYFULLY" IS THE WORD that sums it all up. Take, for example, the climax of the movie's physical action, a chase through the streets of Belleville—a dream of New York by way of Montreal—that is one of the most gleefully wanton acts of animated mayhem I've ever seen. It's wonderfully evident that Chomet loves smashing up those Mafia dragster-limos, that he loved devising the sequence and making it happen, that he took great pleasure in finding new ways for a cartoon car to be destroyed. And when the final black shark meets its destiny, Chomet's comic timing is absolutely perfect, so much so that even a rare flash of cheesiness—tricolour fireworks and a hint of the first bar of "La Marseillaise"—made me giddy.

*The Triplets of Belleville* is a nearly wordless film, but it's by no means a quiet film, and it's not just the music I'm talking about, wonderful as it is.

("Belleville Rendez-vous" picked up an Oscar nomination for Best Song.) Even when there's no music playing, you toes are tapping and your fingers want to snap, because the whole movie is built on rhythm, a rhythm that finds its expression through rattles and rustles, clanks and bangs and whistles and taps and whirs and pants and barks that make the whole thing a noise-musical, like *Stomp* without the sucking. When this idea is given its literal expression on-screen (and on-soundtrack) the moment, like so many moments in this brief masterpiece, is absolutely unforgettable.

To see *The Triplets of Belleville*, and maybe bring a kid or two along, is to do your soul a favour. ●

**THE TRIPLETS OF BELLEVILLE**

Written and directed by Sylvain Chomet

• Opens Fri, Feb 6

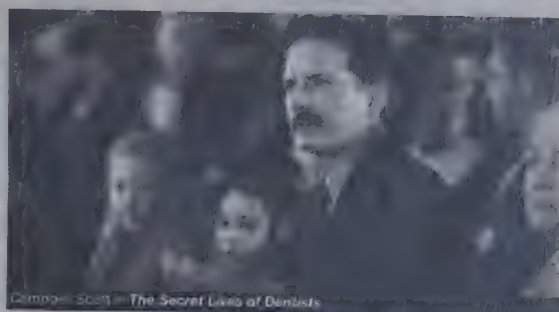
## A short film about fillings

A husband passively watches his marriage decay in *The Secret Lives of Dentists*

By PAUL MATWYCHUK

In *The Secret Lives of Dentists*, Campbell Scott plays David Hurst, D.D.S. He's a man with a problem patient: an abrasive, leather-jacketed trumpeter named Slater (Denis Leary) who does nothing but complain about doctor bills, David's shoddy workmanship and his bitch of an ex-wife. When David tells him that he should have his impacted wisdom teeth operated on, Slater says he'll ignore it until it starts to hurt—a remark that prompts David to shake his head and remark, "I really don't think that's wise."

But that's precisely the ruinous strategy David applies to his own marriage. One night, David goes backstage at the theatre where his wife and fellow dentist Dana (the wonderful Hope Davis) is performing in the chorus of a production of Verdi's *Nabucco*, and spots her being caressed by a strange man. Like a child probing a loose tooth with his tongue, David keeps tormenting himself with the idea that Dana has having an affair. But because confronting Dana directly with his suspicions might force him to actually deal with the problems in



Campbell Scott in *The Secret Lives of Dentists*

their marriage, all his fear and rage gets channelled into passive-aggressive misbehaviour and bursts of inappropriate anger aimed at their three young daughters.

*Dentists* was adapted by playwright Craig Lucas from Jane Smiley's novella *The Age of Grief*, a drab X-ray of a decaying suburban marriage that

jazz clubs, upscale art galleries and neon-lit bars. However, Rudolph turns out to be a perfect fit for this material. His apprenticeship under Robert Altman allows him, in the film's early scenes, to capture with unerring realism the chaotic, oppressive babble of domestic life—the way every attempt at honest conversation gets drowned in a sea of trivial cross-talk.

AND THEN, Rudolph does something very interesting: slowly but surely, he exercises his fondness for fantasy and allows the film to get taken over by David's obsessive, increasingly hallucinatory point of view. We see his juvenile fantasies as he imagines his wife screwing every man (and woman) in the dentist office they share; his

SEE PAGE 33

## NFB FILM CLUB

A new monthly animation series

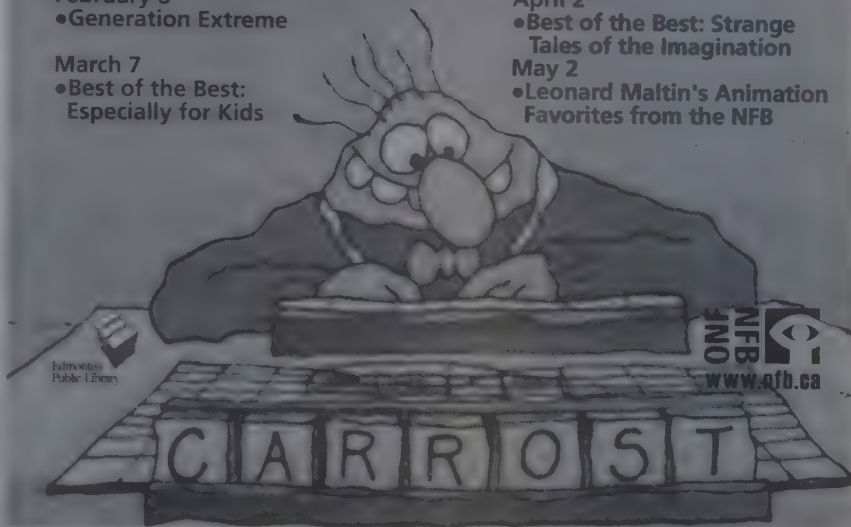
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## FILM

# Hawaiian paunch

Despite its lazy vibe, *The Big Bounce* is still a decent wintertime escape

BY DARREN ZENKO

Seems the weather is all anybody can talk about these days, as if we've never had, you know, February before... and who am I to buck this trend? Boy, was it ever cold for a while there, eh? Whew! In a situation like that, *The Big Bounce* is like tropical softcore pornography, a sunny travel brochure to be drooled at, a laid-back Hawaiian North Shore idyll with just enough of a caper plot to make it a movie rather

than an infomercial to taunt and tease the subzero smokers huddled outside their office buildings and Learning Centres.

Did I say "softcore pornography"? I meant it only in the metaphorical sense. Not long ago, a beach movie like *The Big Bounce* would have been a Breast Fantasia, a movie teenaged

## REVUE CAPER

boys would rent and hope Mom didn't walk in during the boob shots. As a society, we're beyond that now, to the point where a single split-second flash of a washed-up R&B diva's right melon is an international crisis, but *The Big Bounce* remembers its roots. It's a very half-naked movie; when it's

not about stripping down, it's about hastily covering up. Wraps and towels are dropped and gathered up again in every scene, in a rhythm like the surf, skinny-dips are common; coy bum shots show us jeans and bikini bottoms being pulled on; men's shirts (even, or perhaps especially, Morgan Freeman's) are left open or simply left; and long, loving shots of beach-walking beauties (lead Sara Foster foremost among them) provide beer-poster aficionados all the lycra-veiled pudenda they could hope for. But honest nudity? Sorry, pervert; how dare you crave a look at breasts carefully selected by the finest minds of the casting industry?

But the film has other charms on offer, and they're pretty much all Owen Wilson's. *Bounce* is governed by his drifty "hey, man" beach-bum vibe... you know, Owen Wilson's thing? There's no urgency here, no crackle to the tired steal-a-bag-of-money plot, no real rush to get to the point or to even have one. When the third act finally wanders past, announced by a cacophonous sting of heavy-metal guitar and a monster-truck attack, it has the feeling of a stoner going "Oh yeah, that stuff.... Well, let's take care of it." It's not so much a film as a medium in which Wilson can do his bit. But it's a good bit, and he's really charming; so what if it's all he does? Since when do our actors all have to be protean marvels of self-transformation? Isn't it enough to know that when a script calls for an Affable Grifter, Owen Wilson will be there to make it happen?

**THE REST OF THE CAST IS...** present, I guess; they all showed up for work, if anyone asks. Like Wilson, they do bits that they're good at and generate a fairly steady stream of laffs and chuckles as the script resolves its various sun-drenched double-crosses. Gary Sinise as an insufferable prick? Hardly a stretch, but he supplies lines and gestures that charm and entertain. Charlie Sheen as a tightly-compressed lackey does the same, as does Morgan Freeman, as does Sara Foster, as do Willie Nelson and Harry Dean Stanton as cheerful old codgers. It's all a perfectly pleasant beach holiday, the kind where you feel bad about being bored because everything's so nice.

Is *The Big Bounce* a lazy, hazy, slo-o-ow drift of a crime movie, half-asleep and relying almost entirely on the charms of Owen Wilson? Yep, but as winter entertainment, it's better than those incredibly scammy time-share and cruise-vacation sales seminars; at least in a movie theatre the only things they're trying to sell you are snacks, sodas and the ridiculous idea that Garfield is going to be anything other than the worst thing ever. ☹

### THE BIG BOUNCE

Directed by George Armitage • Written by Sebastian Gutierrez • Starring Owen Wilson, Morgan Freeman, Gary Sinise and Sara Foster • Now playing

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FEBRUARY 5-11, 2004



## NEW THIS WEEK

**Barbershop 2: Back in Business** (CO, FP) Ice Cube, Cedric the Entertainer, Sean Patrick Thomas and Queen Latifah star in *How Stella Got Her Groove Back* director Kevin Rodney Sullivan's sequel to the hit 2002 comedy, in which Calvin Palmer's independent haircutting business struggles to compete against a ruthless name-brand barbershop chain.

**Bringing Up Baby** (EFS) Cary Grant and Katharine Hepburn star in *His Girl Friday* director Howard Hawks's 1938 screwball classic about a timid paleontologist whose staid life is turned upside-down by a dizzy, leopard-loving heiress. *Provincial Movie Auditorium* (102 Ave & 128 St); Mon, Feb 9 (8pm)

**Catch That Kid** (CO, FP) Kristen Stewart, Corbin Bleu, Jennifer Beals and Sam Robards star in *World Traveler* director Bart Freundlich's kiddie adventure movie about a 12-year-old climbing enthusiast whose mountaineering skills come in handy when she hatches a wild scheme to finance an operation for her paralyzed father by robbing a high-tech bank.

**City of God** (M) Alexandre Rodrigues, Leandro Firmino da Hora and Seu Jorge star in director Fernando Meirelles's flashily staged, Oscar-nominated epic about three decades of drug dealing and petty crime in Rio de Janeiro's Cidade de Deus. *Zeidler Hall, The Citadel*; Fri-Sun, Feb 6-8 (9pm)

**El Santo vs. the Vampire Women** (M) El Santo, Marie Duval and Jaime Fernandez star in directors Alfonso Corona Blake and Manuel San Fernando's delirious 1962 B-movie, in which champion wrestler El Santo is called upon to defeat an army of sexy bloodsuckers looking for a successor to their queen. *Zeidler Hall, The Citadel*; Mon, Feb 9 (9pm)

**Miracle** (CO, FP) Kurt Russell, Patricia Clarkson and Noah Emmerich star in *Turnbuckle* director Gavin O'Connor's inspirational sports picture about Herb Brooks, the coach who led the U.S. hockey team to a memorable upset victory over the Soviets at the 1980 Winter Olympics.

**The Secret Lives of Dentists** (M) Campbell Scott, Hope Davis and Denis Leary star in *Choose Me* director Alan Rudolph's domestic drama about a repressed dentist who suspects his wife, who's also a dentist, of having an affair. Based on Jane Smiley's novella *The Age of Grief*. *Zeidler Hall, The Citadel*; Fri-Mon, Feb 6-9 (7pm)

**Spotlight on Gariné Torossian** (M) A selection of short films by the self-taught Armenian-Canadian filmmaker. *Zeidler Hall, The Citadel*; Thu, Feb 5 (7pm)

**The Triplets of Belleville** (P) Writer/director Sylvain Chomet's unique, nearly wordless animated feature about a dufloobed old woman who enlists the aid of a 1930s vocal trio to rescue her son, a champion cyclist who has been kidnapped by a gang of sinister hoodlums.

## FIRST-RUN MOVIES

**Along Came Polly** (CO, FP) Ben Stiller, Jennifer Aniston, Philip Seymour Hoffman and Debra Messing star in *Safe Men* director John Hamburg's romantic comedy about a man who must conquer his pathological fear of taking risks after his marriage falls apart and he falls in love with a beautiful but unpredictable new woman.

**The Big Bounce** (CO, FP) Owen Wilson, Morgan Freeman, Gary Sinise and Sara Foster star in *Miami Blues* director George Armitage's comic crime movie about a laconic Hawaiian drifter who is seduced by a beautiful woman into stealing a fortune from her lover, a corrupt real estate tycoon. Based on the novel by Elmore Leonard.

**Big Fish** (CO, FP) Ewan McGregor, Albert Finney, Billy Crudup, Jessica Lange and Helena Bonham-Carter star in *Big Fish* director Tim Burton's whimsical fantasy about a dying man whose habit of spinning tall tales about his wild adventures as a travelling salesman has always infuriated his hard-headed son. Based on the novel by Daniel Wallace.

**The Butterfly Effect** (CO, FP) Ashton Kutcher, Amy Smart and Ethan Suplee star in writer/directors Eric Bress and J. Mackye Gruber's sci-fi mindbender about a young man who figures out how to travel back in time to his childhood, and who must return to the past over and over again to repair the disastrous effects his voyages have on his future reality.

**Calendar Girls** (FP) Helen Mirren and Julie Walters star in *Saving Grace* director Nigel Cole's fish-out-of-clothing comedy, based on a true story, about a group of British women who doff their duds for a calendar and a good cause.

**Cheaper by the Dozen** (CO, FP) Steve Martin, Bonnie Hunt, Hilary Duff and Piper Perabo star in *Big Fat Liar* director Shawn Levy's domestic comedy about a spectacularly fertile small-town football coach with 12 children whose home life becomes even more chaotic than usual when he takes a job at Chicago's Northwestern University.

**Cold Mountain** (CO, FP) Jude Law, Nicole Kidman, Renée Zellweger, Kathy Baker, Philip Seymour Hoffman and Natalie Portman star in *The English Patient* director Anthony Minghella's epic, episodic film version of Charles Frazier's novel about a Civil War deserter and his grueling trek back home to the bride he left behind in North Carolina.

**The Cooler** (P) William H. Macy, Maria Bello and Alec Baldwin star in director Wayne Kramer's offbeat fable about a Las Vegas sad sack whose lifelong bad-luck streak miraculously comes to an end when he falls in love with a cocktail waitress.

**Ginger Snaps II: Unleashed** (CO) Emily Perkins and Tatiana Maslany star in director Brett Sullivan's sequel to the 2001 feminist horror film, in which high school outcast Brigitte Fitzgerald is confined to a rehab clinic, where she must deal with her guilt over killing her lycanthropic sister as well as her own impending metamorphosis into a werewolf.

**Girl With a Pearl Earring** (CO) Scarlett Johansson, Colin Firth and Tom Wilkinson star in director Peter Webber's somber period film, set in 17th-century Holland, about a young woman who is hired on as a servant in the home of Johannes Vermeer and winds up inspiring one of the master painter's greatest portraits.

**House of Sand and Fog** (FP) Ben Kingsley, Jennifer Connelly, Ron Eldard and Shohreh Aghdashloo star in director Vadim Perelman's moody adaptation of Andre Dubus III's novel about a recovering alcoholic and an Iranian ex-colonel whose battle for the ownership of a house leads inexorably to tragedy.

**In America** (P) Paddy Considine, Samantha Morton and Djimon Hounsou star in *My Left Foot* director Jim Sheridan's emotional, autobiographical film about a bereaved Irish family struggling to survive in a rundown New York City apartment while the father pursues an acting career.

**Khaakee** (FP) Amitabh Bachchan, Akshay Kumar and Aishwarya Rai star in director Rajkumar Santosh's action thriller about a team of operatives who are attacked while escorting a dangerous terrorist into custody. In Hindi with English subtitles.

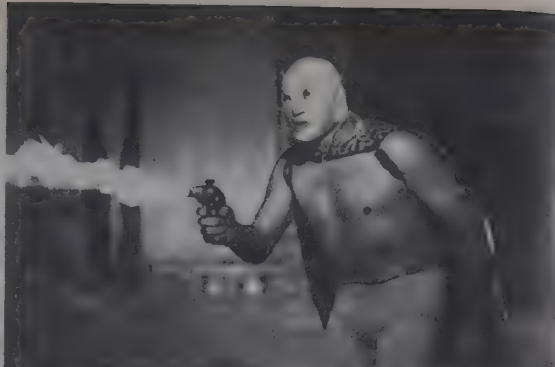
**The Last Samurai** (CO, FP) Tom Cruise and Ken Watanabe star in *Glory* director Edward Zwick's historical epic about an alcoholic Civil War veteran who travels to Japan to train and modernize the emperor's troops, but decides to switch sides after being offered the honour code of the samurai warriors the emperor is determined to wipe out.

**The Lord of the Rings: The Return of the King** (CO, FP) Elijah Wood, Ian McKellen, Viggo Mortensen and Liv Ullmann star in the long-awaited concluding chapter of director Peter Jackson's epic film adaptation of J.R.R. Tolkien's trilogy of fantasy novels about a band of hobbits, trolls, elves, wizards and humans who embark on a quest to destroy an evil, all-powerful ring.

**Master and Commander: The Far Side of the World** (CO) Russell Crowe and Paul Bettany star in *Witness* director Peter Weir's waterlogged adventure yarn, based on the novels of Patrick O'Brian, in which 19th-century British sea captain Jack Aubrey and ship surgeon Stephen Maturin brave storms and cannonfire as they pursue a French "super-fragate" from Cape Horn to the Galapagos Islands.

**Mona Lisa Smile** (FP) Julia Roberts, Julia Stiles, Kirsten Dunst and Maggie Gyllenhaal star in *Four Weddings and a Funeral* director Mike Newell's drama, set in 1953 at Wellesley women's college, about a rebellious teacher who makes it her mission to ensure her students aspire to be more than socialites, hostesses and housewives.

**Monster** (CO, FP, GA) Charlize Theron and Christina Ricci star in writer/director Patty Jenkins's sympathetic biopic about Aileen Wuornos, the troubled woman who in the '80s became known as "America's first female serial killer," and her needy relationship.



This weekend, Metro Cinema presents two films that occupy opposite ends of the L.E. cinema spectrum. On the one hand, you've got *El Santo vs. the Vampire Women*, a 1962 B-movie in which champion wrestler El Santo is called upon to defeat an army of sexy bloodsuckers looking for a successor to their queen. In the other corner, you've got *El Santo vs. the Vampire Women*, a 1962 B-movie in which champion wrestler El Santo is called upon to defeat an army of sexy bloodsuckers looking for a successor to their queen. In the other corner, you've got *El Santo vs. the Vampire Women*, a 1962 B-movie in which champion wrestler El Santo is called upon to defeat an army of sexy bloodsuckers looking for a successor to their queen.

ship with her emotionally stunted lesbian lover.

**Mystic River** (CO, FP) Sean Penn, Kevin Bacon and Tim Robbins star in *Unforgiven* director Clint Eastwood's moody drama, set in working-class Boston, about three childhood friends whose traumatic memories of the past are revived when one, now a police detective, begins to suspect another of killing the third's daughter. Based on the novel by Dennis Lehane.

**Paycheck** (FP) Ben Affleck, Uma Thurman, Aaron Eckhart and Colm Feore star in *Face/Off* director John Woo's sci-fi action picture about an electrical engineer who must piece together the last two years of his life after his memory is erased by the sinister company that has employed him on a top-secret project. Based on the short story by Philip K. Dick.

**The Perfect Score** (CO, FP) Scarlett Johansson, Erika Christensen and Chris Evans star in *Varsity Blues* director Brian Robbins's teen comedy about a group of high school students who hatch a scheme to get perfect scores on their SATs by stealing the answers from the Princeton Testing Center.

**Something's Gotta Give** (CO) Jack Nicholson, Diane Keaton, Keanu Reeves and Amanda Peet star in *What Women Want* director Nancy Meyers's romantic comedy about a middle-aged rascal who re-evaluates his lifelong preference for dating much younger women when he finds himself falling in love with the middle-aged mother of his latest trophy girlfriend.

**Teacher's Pet** (FP) The voices of Nathan Lane, Shaun Fleming, Kelsey Grammer and Megan Mullally are featured in this big-screen version

of the animated TV series about a superintelligent dog who accompanies his master to school in order to learn more about the world.

**21 Grams** (CO) Sean Penn, Naomi Watts, Benicio Del Toro and Melissa Leo star in *Amores Perros* director Alejandro Gonzalez Iñárritu's intense, chronologically scrambled drama about three people whose lives are bound together by a sudden, inexplicable tragedy.

**Win a Date With Tad Hamilton!** (CO, FP) Kate Bosworth, Josh Duhamel and Topher Grace star in *Legally Blonde* director George Luketic's teen comedy about the romantic triangle that arises between a vain Hollywood idol, the small-town checkout girl who meets him through a "win a date" contest and her best friend, who's always had a secret crush on her.

**You Got Served** (CO, FP) Marques Houston, Steve Harvey and the band B2K star in director Christopher B. Stokes's hip-hop comedy about a pair of friends who must win a street dance competition in order to finance their dream of opening their very own recording studio.

## LEGEND

CO: Cineplex Odeon, 444-5468  
EFS: Edmonton Film Society, 439-5285  
FP: Famous Players  
GA: Garneau Theatre, 433-0728  
L: Leduc Cinema, 986-2728  
M: Metro Cinema, 425-9212  
P: Princess Theatre, 433-0728

**GARNEAU theatre**  
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**MONSTER**  
Nightly 7:00 & 9:15 pm  
Sat & Sun Matinees 1:30 pm  
•18A\* (sexual violence, coarse language)

**PRINCESS THEATRE**  
10337 - Whyte Ave. - 433-0728

**"THE YEAR'S BEST ANIMATED MOVIE!"**

**THE TRIPLETS OF BELLEVILLE**  
Nightly 7:10 & 9:10 pm  
Sat & Sun Matinees 1:30 pm  
•PG\* (mature theme)

**PRINCESS THEATRE**  
10337 - Whyte Ave. - 433-0728

**IN AMERICA**  
Nightly 7:00pm  
Sat & Sun Matinees 1:00 pm  
•PG\* (mature theme)

**THE COOLER**  
Nightly 9:30 pm  
Sat & Sun Matinees 3:30 pm  
•18A\* (sexual content, violence)

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# FILM LISTINGS

Showtimes for Friday, February 8 to Thursday, February 12

All showtimes are subject to change at any time. Please contact theatre for confirmation.

## GARNEAU

8712-109 St. 433-0728

**MONSTER** 18A  
Sexual violence, coarse language. Daily 7:00 9:15  
Sat/Sun 1:30 Wed, Feb. 11: No 7pm show

## PRINCESS

10337-82 Ave. 433-0728

**THE TRIPLETS OF BELLEVILLE** PG  
Daily 7:10 9:10 Sat/Sun 2:00

**IN AMERICA** PG  
Mature theme. Daily 7:00 Sat/Sun 1:00

## METRO CINEMA

9628-101A Ave.  
Chadell Theatre. 425-9212

**THE SECRET LIVES OF DENTISTS** 14A  
Fri/Mon 7:00

**CITY OF GOD** 18A  
Violence, coarse language throughout. Fri/Sun 9:00

**EL SANTO VS. THE VAMPIRE WOMEN** STC  
Mon 9:00

**FAVA DOC CLASS SCREENING** STC  
Thu 7:00

## GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave.  
St. Albert. 458-9822

The showtimes listed are for the date of this issue, Thu, February 4th only. Please contact theatre for showtimes.

**LORD OF THE RINGS: THE RETURN OF THE KING** 14A  
Violence, frightening scenes. Daily 1:30 7:10

**PETER PAN** PG  
Daily 12:45 3:10

**BIG FISH** PG  
Not recommended for young children. Daily 6:40 9:10

**ALONG CAME POLLY** PG  
Crude content. Daily 1:15 3:15 7:15 9:15

**CHEAPER BY THE DOZEN** G  
Daily 1:00 3:30

**THE BUTTERFLY EFFECT** 18A  
Disturbing content, violence. Daily 6:50 9:20

**THE PERFECT SCORE** PG  
Coarse language. Daily 12:50 3:00 7:00 9:00

## LEDUC CINEMAS

4762-50 St. 986-2728

**CATCH THAT KID** G  
10 9 10 Fri/Sat/Sun 1:10 3:10

**ALONG CAME POLLY** PG  
Crude content. Daily 7:05 9:10 Thu/Fri/Sat/Sun 1:15 3:15

**THE BUTTERFLY EFFECT** 18A  
Disturbing content, violence. Daily 7:20 9:30

**BIG FISH** PG  
Not recommended for young children. Daily 7:00 9:25 Thu/Fri/Sat/Sun 1:00 3:25

**PETER PAN** PG  
Fri/Sat/Sun 1:20 3:30

## WETASKIWIN CINEMAS

(1) 780-352-3922

**MIRACLE** G  
Daily 6:50 9:30

**CATCH THAT KID** G  
Daily 7:00 9:00 Thu/Fri/Sat/Sun 1:15 3:20

**THE BUTTERFLY EFFECT** 18A  
Disturbing content, violence. Daily 7:20 9:30 Thu/Fri/Sat/Sun 1:20 3:30

**BIG FISH** PG  
Not recommended for young children. Daily 7:10 9:30 Thu/Fri/Sat/Sun 1:10 3:40



## CITY CENTRE

10200-102 Ave. 421-7020

**ALONG CAME POLLY** PG  
Crude content. Fri/Sun Tue/Thu 1:10 4:00 7:30 10:00  
Mon 1:10 4:00 10:00

**LORD OF THE RINGS: THE RETURN OF THE KING** 14A  
Violence, frightening scenes. Daily 1:30 7:50

**BIG FISH**  
Not recommended for young children. Daily 1:00 3:50 7:20 10:10

**THE BUTTERFLY EFFECT**  
Disturbing content, violence. Daily 1:20 4:10 7:40 10:15

**MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD**  
Violence. Daily 12:20 3:20 6:30 9:35

**CATCH THAT KID**  
Daily 12:40 2:50 5:00 7:10 9:20

**21 GRAMS**  
Daily 12:35 3:25 6:40 9:30

**GIRL WITH A PEARL EARRING**  
Daily 12:50 3:40 7:00 9:40

**MYSTIC RIVER**  
Coarse language. Daily 12:30 3:30 6:50 9:50

## WEST MALL 8

8882-170 St. 444-1829

**LOST IN TRANSLATION** 14A  
Fri/Mon-Thu 7:20 9:45 Sat/Sun 2:10 4:40 7:20 9:45

**HOUSE OF SAND AND FOG** 14A  
Disturbing content. Fri/Mon-Thu 6:45 9:20  
Sat/Sun 1:35 4:10 6:45 9:20

**LOVE ACTUALLY**  
Sexual content. Fri/Mon-Thu 6:40 9:10  
Sat/Sun 1:30 4:00 6:40 9:10

**PETER PAN** PG  
Fri/Mon-Thu 7:30  
Sat/Sun 1:45 4:20 7:00 9:30

**CHASING LIBERTY** PG  
Fri/Mon-Thu 7:10 9:35 Sat/Sun 1:50 4:30 7:10 9:35

**PAYCHECK** PG  
Violence. Fri/Mon-Thu 6:50 9:25  
Sat/Sun 1:40 4:15 6:50 9:25

**TORQUE** 12A  
Violence. Fri/Mon-Thu 6:55 9:00  
Sat/Sun 2:00 4:05 6:55 9:00

**CITY OF GOD** PG  
Violence, coarse language throughout. Fri/Mon-Thu 6:30 9:15 Sat/Sun 2:20 6:30 9:15

## CLAREVIEW

4211-139 Ave. 472-7600

**THE LAST SAMURAI** 14A  
Gory scenes. Daily 9:40

**LORD OF THE RINGS: THE RETURN OF THE KING** 14A  
Violence, frightening scenes. Daily 1:00 5:00 9:00

**CHEAPER BY THE DOZEN** G  
Daily 1:15 4:15 7:35

**COLD MOUNTAIN** 18A  
Daily 9:35

**ALONG CAME POLLY** PG  
Crude content. Daily 1:05 3:15 5:30 7:45 10:10

**THE BUTTERFLY EFFECT** 18A  
Disturbing content, violence. Daily 1:30 4:40 7:10 9:45

**WIN A DATE WITH TAD HAMILTON!** PG  
Daily 12:45 3:00 5:20 7:30

**THE BIG BOUNCE** PG  
Coarse language. Daily 1:40 3:45 7:40

**THE PERFECT SCORE** PG  
Coarse language. Daily 1:20 3:30 7:20 9:30

**MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD** G  
Violence. Daily 9:50

**CATCH THAT KID** G  
Daily 12:30 2:45 5:10 7:15 9:20

**BARBERSHOP 2: BACK IN BUSINESS** G  
Coarse language. Daily 1:10 3:40 6:50 9:15

**MIRACLE** PG  
Daily 12:50 4:10 7:00 10:00

## SOUTH EDMONTON COMMON

1122-101 Ave. 436-3922

**THE LAST SAMURAI** 14A  
Gory scenes. Daily 1:30 5:00 8:30

**SOMETHING'S GOTTA GIVE** PG  
Coarse language, sexual content. Daily 12:40 3:30 6:40 9:30

**LORD OF THE RINGS: THE RETURN OF THE KING** PG  
Violence, frightening scenes. Daily 12:15 3:00 4:45 7:45 9:10

**CHEAPER BY THE DOZEN** PG  
Daily 12:45 3:45

**BIG FISH** PG  
Not recommended for young children. Daily 12:50 3:50 6:50 9:45

**ALONG CAME POLLY** PG  
Crude content. Daily 1:20 4:10 7:15 9:40

**WIN A DATE WITH TAD HAMILTON!** 18A  
Daily 12:10 2:40 4:50 7:30 9:50

**THE BUTTERFLY EFFECT** 18A  
Disturbing content, violence. Daily 2:30 5:20 8:00 10:40

**GINGER SNAPS II: UNLEASHED** 14A  
Gory scenes. Fri/Sun Tue/Thu 12:30 2:50 5:30 8:10 10:30  
Mon/Wed 12:30 2:50 10:30

**MONSTER** 18A  
Sexual violence, coarse language. Daily 1:50 4:40 7:20 10:10

**THE BIG BOUNCE** PG  
Coarse language. Daily 1:10 3:40 7:10 9:20

**YOU GOT SERVED** 14A  
Fri/Wed 2:00 5:10 7:40 10:15 Thu 2:00 10:15  
Sat/Sun 12:30 2:50 10:30

**MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD** PG  
Violence. Daily 6:30 9:35

**MIRACLE** 14A  
Daily 6:30 9:35

**CATCH THAT KID** 14A  
Daily 12:10 2:15 4:30 6:45 9:00

**BARBERSHOP 2: BACK IN BUSINESS** 14A  
Coarse language. Daily 1:40 4:20 7:50 10:20

## WEST MALL 6

8882-170 St. 444-1331

**BROTHER BEAR** PG  
Fri/Mon-Thu 7:00 Sat/Sun 1:40 3:45 7:00

**THE SCHOOL OF ROCK** PG  
Fri/Mon-Thu 6:50 9:40  
Sat/Sun 1:50 4:30 6:50 9:40

**LOONEY TUNES: BACK IN ACTION** 14A  
Sat/Sun 2:15 4:35

**THE MATRIX REVOLUTIONS** 18A  
Violence. Daily 9:00

**TIMELINE** 14A  
Violence. Daily 8:50

**THE MISSING** 14A  
Violence. Daily 6:30 9:20

**DR. SEUSS' THE CAT IN THE HAT** PG  
Fri/Mon-Thu 6:40 Sat/Sun 2:00 4:15 6:40

**HONEY** PG  
Fri/Mon-Thu 7:15 9:30 Sat/Sun 1:30 4:00 7:15 9:30

**GOTHIKA** 14A  
Violence, disturbing content. Fri/Mon-Thu 7:30 9:50

**GALAXY CINEMAS @ SHERWOOD PARK** 18A  
2020 Sherwood Drive, 436-3918

**LORD OF THE RINGS: THE RETURN OF THE KING** 14A  
Violence, frightening scenes. Fri/Sun 12:00 4:15 8:30  
9:00 Mon-Thu 8:30 9:00

**CHEAPER BY THE DOZEN** G  
Fri/Sun 1:15 4:05 6:40 Mon-Thu 8:40

**COLD MOUNTAIN** PG  
Fri/Sun 12:05 3:25 6:40 10:05 Mon-Thu 6:40 10:05

**BIG FISH** PG  
Not recommended for young children. Fri/Sun 4:00 9:25 Mon-Thu 9:25

**ALONG CAME POLLY** 14A  
Crude content. Fri/Sun 12:40 3:40 7:15 9:40  
Mon-Thu 7:15 9:40

**THE BUTTERFLY EFFECT** G  
Disturbing content, violence. Fri/Sun 1:30 4:30 7:05 9:35 Mon-Thu 7:05 9:35

**WIN A DATE WITH TAD HAMILTON!** PG  
Fri/Sun 1:45 7:10 Mon-Thu 7:10

**THE PERFECT SCORE** G  
Coarse language. Fri/Sun 12:40 3:30 6:35 9:10  
Mon-Thu 6:35 9:10

**THE BIG BOUNCE** PG  
Coarse language. Fri/Sun 12:25 3:15 6:55 9:15  
Mon-Thu 6:55 9:15

**CATCH THAT KID** 14A  
Fri/Sun 1:35 4:25 7:20 9:30 Mon-Thu 7:20 9:30

**MIRACLE** PG  
Fri/Sun 12:30 3:30 6:45 9:50  
Mon-Thu 6:45 9:50

## NORTH EDMONTON CINEMAS

1121-101 Ave. 436-3922

**THE LAST SAMURAI** G  
Gory violence. Daily 9:15

**SOMETHING'S GOTTA GIVE** PG  
Coarse language, sexual content. Daily 1:10 3:50 6:50 9:40

**LORD OF THE RINGS: THE RETURN OF THE KING** PG  
Violence, frightening scenes. Daily 2:00 7:30

**CHEAPER BY THE DOZEN** 18A  
Daily 12:10 2:30 4:40 7:10

**COLD MOUNTAIN** 18A  
Daily 12:00 3:20 6:40 9:50

**BIG FISH** PG  
Not recommended for young children.

**ALONG CAME POLLY** 18A  
Crude content. Daily 12:40 3:30 5:20 8:00 1:00

**WIN A DATE WITH TAD HAMILTON!** PG  
Daily 1:30

**THE BUTTERFLY EFFECT** PG  
Disturbing content, violence. Daily 2:00 4:50 7:45 10:35

**GINGER SNAPS II: UNLEASHED** PG  
Gory scenes. Daily 6:30 10:25

**THE BIG BOUNCE** 14A  
Coarse language. Daily 1:40 4:30 7:05

**YOU GOT SERVED** G  
Daily 1:50 4:10 7:15 9:35

**MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD** PG  
Violence. Daily 9:20

**MIRACLE** G  
Daily 12:50 4:00 7:00 9:55

**BARBERSHOP 2: BACK IN BUSINESS** PG  
Coarse language. Daily 2:10 5:10 7:50 10:20

**CATCH THAT KID** G  
Daily 12:30 2:45 5:00 7:25 9:30

**MONSTER** 18A  
Sexual violence, coarse language. Daily 1:00 3:40 7:40 10:10

**FAMOUS PLAYERS** 14A

## GATEWAY 8

29 Ave. Calgary Trail. 436-6977

**MYSTIC RIVER** PG  
Coarse language. Fri/Sat/Sun 12:40 3:40 6:45 9:35  
Mon-Thu Wed/Thu 6:45 9:35

**COLD MOUNTAIN** 14A  
Fri/Sat/Sun 12:00 3:15 6:40 9:50  
Mon-Thu Wed/Thu 6:40 9:50

**PAYCHECK** G  
Violence. 7:10 10:00

**TEACHER'S PET** 14A  
Fri/Sat/Sun 1:30 4:20

**HOUSE OF SAND AND FOG** 14A  
Disturbing content. Fri/Sat/Sun 12:20 3:30 6:50 9:30  
Mon-Thu Wed/Thu 6:50 9:30

**KHAKKEE** G  
Brutal violence. Fri/Sat/Sun 12:30 4:15 8:00  
Mon-Thu Wed/Thu 8:00

**THE PERFECT SCORE** PG  
Coarse language. Fri/Sat/Sun 1:20 4:00 7:25 9:55  
Mon-Thu Wed/Thu 7:25 9:55

**MONA LISA SMILE** PG  
Fri/Sat/Sun 1:00 3:50 7:00 9:45  
Mon-Thu Wed/Thu 7:00 9:45

**CALENDAR GIRLS** PG  
Nudity. Fri/Sat/Sun 1:15 4:05 7:05 9:40  
Mon-Thu Wed/Thu 7:05 9:40

## SILVERCITY WEST EDMONTON MALL

WEM. 8882-170 St. 444-2400

**THE LAST SAMURAI** PG  
Gory scenes. 12:05 3:20 6:50 10:15

**LORD OF THE RINGS: THE RETURN OF THE KING** PG  
Violence, frightening scenes. 12:15 4:15 8:30

**CHEAPER BY THE DOZEN** G  
12:45 pm

**COLD MOUNTAIN** G  
Fri/Sat/Sun Mon-Thu 12:00 3:10 6:40 9:55  
Wed 3:10 6:40 9:55

**BIG FISH** PG  
Not recommended for young children. 1:00 3:45 6:45 9:30 On weekdays. Wed 1pm

**ALONG CAME POLLY** PG  
Crude content. 1:30 4:30 7:25 9:35

**THE BUTTERFLY EFFECT** PG  
Disturbing content, violence. 1:15 4:00 7:05 10:05

**WIN A DATE WITH TAD HAMILTON** PG  
4:20 7:40 10:10

**MIRACLE** 14A  
12:30 3:30 7:00 10:00

**YOU GOT SERVED** PG  
1:10 3:50 7:10 9:25

**THE BIG BOUNCE** PG  
Coarse language. Fri/Sat/Sun Mon/Tue/Wed 12:40 4:10 7:20 9:50 Thu 12:40 3:40 9:50

**THE PERFECT SCORE** PG  
Coarse language. Fri/Sat/Sun Tue/Wed/Thu 12:40 3:40 9:40

**BARBERSHOP 2: BACK IN BUSINESS** PG  
Coarse language. 1:05 4:10 7:15 9:40

**CATCH THAT KID** G  
4:05 5:00 7:30 9:40

**WESTMOUNT CENTRE** 14A

111 Ave. Groat Rd. 455-8726

**LORD OF THE RINGS: THE RETURN OF THE KING** 14A  
Violence, frightening scenes. 1:15 4:10 7:15 10:10  
8:15 Mon/Tue/Wed/Thu 7:40

**THE BUTTERFLY EFFECT** 18A  
Disturbing content, violence. Fri/Sat/Sun 12:30 3:45 6:50 9:50 Mon-Thu Wed/Thu 6:50 9:50

**THE PERFECT SCORE** PG  
Coarse language. Fri/Sat/Sun 1:00 4:40 7:15 9:45  
Mon-Thu Wed/Thu 7:15 9:45

**MONSTER** 18A  
Sexual violence, coarse language. Fri/Sat/Sun 12:45 3:45 6:45 9:45  
Mon-Thu Wed/Thu 7:45 9:45

**BARBERSHOP 2: BACK IN BUSINESS** PG  
Coarse language. 1:05





## Martin Happer plays the young van Gogh in *Vincent in Brixton*

By PAUL MATWYCHUK

In the first scene of *Vincent in Brixton*, Martin Happer's character offhandedly remarks, "I myself have no artistic talent." It would be an entirely unremarkable line if it weren't for the fact that he's playing

Vincent van Gogh.

Not much is known about the period in van Gogh's life covered by Nicholas Wright's script—Happer says director Jim DeFelice was always reminding him that almost all of the information about Vincent van Gogh that they were using as research material refers to events that occurred long after the events in the play. Instead, *Vincent* begins with the 20-year-old van Gogh renting a room in London, where he's just taken a position with his family's prosperous art dealership, apparently content not to create art but, as he puts it, to

"spend my life in the company of those who do." "At the start of the play," Happer says, "Vincent is really a success story as far as his family's concerned—professionally, economically, even socially, it looks like there's a bright future waiting for him. And over the course of the play, you kind of see all those things fall away from him—he loses his job, he gives up the idea of being successful at selling art. In a sense, you see him becoming a failure, but in the process he discovers himself."

Wright's conceit is that van Gogh's eventual decision, at the age

of 27, to become an artist is the indirect result of his interactions with the various residents of that London boarding house: Sam, a workman with a dream of winning a scholarship to art college; Eugenie, a pretty young schoolteacher's assistant; and especially his landlady Ursula (Sandra Nicholls), an older woman prone to fits of depression. "Jim said it today at rehearsal and I'd never consciously thought of it that way before," Happer says, "but Vincent and Ursula are soulmates. She's like a mirror of his unhappiness. He's able and willing to recognize and sympathize with her sadness in a way I don't think the rest of the world is capable of. He sees her pain, and he relates to it."

"I think the essential thing about Vincent," he continues, "is that he's always wanted to be a great artist, but he just never believed in himself. At this point in his life, he has no confidence in his own artistic abilities. He thinks his drawings are pathetic, especially when he comes into contact with all the brilliant paintings he sees at the galleries in the course of his work. And there's this other character he meets, Sam, who really is pursuing a career as an artist, who's getting scholarships to go to art college. Ursula has a speech near the end of the play about how easy it is to despise yourself when you see brilliance but know you'll never achieve it yourself."

VAN GOGH'S DECISION to take up painting at such a late age makes him an anomaly among artists. Happer, meanwhile, is still in his early

20s and is already working hard to carve out an acting career. Tall, earnest-looking and possessed of a friendly, Midwestern sort of handsomeness (he'd be a good George in *Our Town*), Happer graduated from the U of A's B.F.A. program last year after making a strong impression in such shows as *The Ends of the Earth* and *The Plough and the Stars*. He then turned up in *Language of Angels* last

season at Northern Light Theatre and will be heading to Niagara-on-the-Lake in a few months to work on *Ah, Wilderness!* and *Man and Superman* at the Shaw Festival.

"I can totally relate [the situation of the characters in *Vincent in Brixton*] to my own situation as a young actor," Happer says. "You're constantly questioning yourself and especially when you have a long break between jobs, you often find yourself wondering, 'Have I made the right choice? Is this what I want to do?'.... That's one of the admirable things about Vincent: he always follows his heart. The play shows how his life was a brilliant failure—he had this childlike emotional state in that when he saw something he wanted, even though his head sometimes tried to get in the way, he went for it with 100 per cent passion. And, of course, he crashes hard." ●

### VINCENT IN BRIXTON

Directed by Jim DeFelice • Written by Nicholas Wright • Starring Martin Happer, Sandra Nicholls and Vanessa Holmes • *The Roxy* (10708-124 St) • To Feb 22 • 453-2440

## When Irish guys are beguiling

Kirkpatrick and Ulyatt rock the house in *Stones in His Pockets*

By PAUL MATWYCHUK

My favourite character in *Stones in His Pockets* is Mickey, a feisty, pint-sized old Irishman who's landed a job as an extra on a multi-million-dollar *Far and Away*-style Hollywood epic that's being filmed in his village. Given his status "the oldest surviving extra on *The Quiet Man*" (a fact he doesn't hesitate to work into every single conversation), he considers himself quite the expert on movie-set etiquette, and he's forever dispensing sage advice to the younger extras whenever he's not chafing after "the forty quid man" to get the daily pay envelope that'll finance that night's drinking binge down at the pub.

The play requires two actors—In this case, John Kirkpatrick and John Ulyatt—to play every single character, and Kirkpatrick plays Mickey by bailing up his fists, tightening his mouth into a wry, downward frown, allowing a slight tremor to creep into his head and shoulders... and walking

around the stage on his knees so that it looks like he's about 4'6". The transparent simplicity with which Kirkpatrick and Ulyatt transform themselves into the residents of County Kerry and the various Hollywood types who ride roughshod over them is probably the most delightful aspect of *Stones in His Pockets*. Getting on your knees to play someone short,

standing on a pile of rocks and puffing out your chest to play someone tall and muscular, mincing around the stage and imperiously shaking your imaginary long hair to play a woman—it all puts an audience back in touch with the simplest, most basic pleasures of play-acting, of happily suspending your disbelief. How generous it makes you feel when you grant actors this kind of freedom to pretend to be other people!

This show is not about chameleon-like acting, nor do I think it's intended to be—Kirkpatrick and Ulyatt play many, many different characters here, but the people you respond to, the people you find yourself emotionally invested in, are these two resourceful performers, not the characters they're playing or the story they're telling. I think that's

fine—Marie Jones's script has a breezy sense of humour but it's ultimately pretty thin stuff, and a lot of the jabs at the cluelessness of the film people when it comes to understanding the Irish character are fairly predictable. (That said, I think Ulyatt and director James MacDonald make Caroline Giovanni, the sexy actress whose callous treatment of one of the villagers indirectly leads to tragedy, into too much of a caricature of the spoiled movie star. Theatre people have always had a silly prejudice against artists who choose to work in film, but it's unfair—and a teeny bit sexist—to automatically treat this character as if she's just the latest in a long line of semi-talented dimbulbs stretching back to Lina Lamont from *Singin' in the Rain*.)

BUT I DON'T WANT to harp on negatives, because Kirkpatrick and Ulyatt really are tremendous fun to watch together, and that's what you remember most when this play is over. (That, and Brett Gerecke's colourful storybook-illustration set, which resembles a gigantic patchwork quilt made of sod.) Kirkpatrick gets to exercise his underrated comic skills as both Mickey and as Aisling, an assistant director whose years of wheedling and begging seem to have locked her spine into a perpetual



John Ulyatt and John Kirkpatrick in *Stones in His Pockets*

cringe. And Ulyatt, who of course is as ridiculously handsome as any movie star, is surprisingly convincing in his principal role as movie extra Charlie Conlon, an amiable loser with a string of failed business ventures behind him.

The fact that Kirkpatrick and Ulyatt are only Canadians adopting accents pretending to be Irish means that the conclusion of the play, in which Charlie and his friend Jake decide that Irish people need to tell

their own Irish stories instead of letting Hollywood barge in and get all the details wrong, loses some of its resonance. But if *Stones in His Pockets* had to be handed over to a pair of Canucks, it would be hard to imagine a better pair of caretakers. ●

### STONES IN HIS POCKETS

Directed by James MacDonald • Written by Marie Jones • Starring John Kirkpatrick and John Ulyatt • Shoctor Theatre, The Citadel • To Feb 15 • 425-1820





Photos by Pieter De Vos

ON THE COVER

# Go make yourself Youthful

Kill Your Television travels back to 1982 with Kenneth Lonergan's *This Is Our Youth*

By PAUL MATWYCHUK

In *This Is Our Youth*, Chris Bullough plays 19-year-old Warren Straub, whom playwright Kenneth Lonergan describes as "a strange barking-dog of a kid with large tracts of thoughtfulness in his personality that are not doing him much good at the moment, probably because they so infrequently influence his actions." He's an overprivileged New York kid who's right at that youthful stage where total cynicism and total idealism seem to exist in an uneasy equilibrium—and it's a state of mind Bullough more than identifies with. "I can totally remember how I had this major privilege anxiety when I was younger," Bullough says. "I couldn't do anything because I felt so privileged—I was almost, like, *catatonically* privileged. I felt like anything I had to say, it wouldn't matter, there was nothing I could do because I hadn't felt the *grief* that the people in *Rwanda* or the people in *Bosnia* were feeling. I'd watch the news, *dumbfounded*, and just felt there was, like, *nothing* I could do that I could possibly contribute."

As you listen to Bullough deliver this tortuous little soliloquy, it's impossible not to notice how the rhythms of his speech—the pointed stresses on all the unusual words, the long sentences broken up by well-placed "like"s—echo the cadences of Lonergan's script. And it's hard to tell what's going on here: has Bullough internalized this play to such an extent that he's started talking that way in real life, or is it that Lonergan, who's probably best-

known for writing and directing the miraculous 2000 film *You Can Count on Me*, simply has a really good ear for the way people speak?

Bullough's co-stars Nathan Cuckow (who plays Warren's irresponsible, charismatic, but somewhat mean-spirited friend Dennis) and Shannon Larson (who plays Jessica, a girl Warren winds up spending the night with) think the latter explanation is the likelier one. "It all just rings so true to me," Larson says. "Lonergan really captures that thing when you're young and you're just starting to think like an adult and develop opinions—except you become *really* opinionated in this *extreme* way. As you get older, you kind of see the bigger picture and stop seeing everything in such black-and-white terms, but when you're 19, you're convinced that you've got the answers and no one else can see the world for what it is."

"I still do that!" Bullough laughs. "Every now and then I catch myself pontificating on some topic, on politics or whatever, and it's, like, 'Come on, Bullough....'"

**THIS IS OUR YOUTH** is set in New York City in 1982, which means most of the political pontificating the characters do centres around the appalling fact that Ronald Reagan was actually elected president of the United States. "I mean," Jessica says, "how embarrassing is that?... I mean, I definitely feel that *evil* has, like, triumphed in our time!"

"In a strange way," Cuckow says, "we're almost back at that time right now. It's all come full circle. There's the same sort of feeling among youth that the world is out of control and a despair that the people in power are only looking out for themselves and don't really care about anything but making money."

But Cuckow is quick to add that *This Is Our Youth* isn't a political play—Warren is no fan of the Reagan

White House, but as the story begins, he's got much more pressing matters on his mind. After getting kicked out of the house by his father, a wealthy lingerie tycoon connected in some vague way to the Mob, he's made his way to Dennis's apartment hoping he'll be able to crash there for a few days while he figures out what to do next. And Warren had better think fast, because before he left home, he impulsively stole the money his father had stashed in his bedroom—all \$15,000 of it. And maybe he shouldn't have asked Dennis's advice either, because here's how Dennis tells Warren he'll handle the situation: "We'll take a thousand bucks out of the shoe bag, cab it over to Philip's house, pick up an ounce of blow, call Natalie, tell her and Jessica



to come over here, we'll get them wired, I'll fuck Jessica, you do your best to fuck Jessica, then tomorrow we make a few calls, sell the rest of the blow, turn a tidy little profit and return the whole fifteen grand to your psychotic father intact on Monday. That's a great plan!"

Obviously, Dennis is not exactly what you'd call a "good influence" on Warren—while it's true that he was the one who got him listening to Frank Zappa records, he also bullies him relentlessly, calls him a fag, insults every girl he's ever shown an interest in and now has roped him into an ill-planned cocaine deal. But Cuckow doesn't think of Dennis as a villain. "I would like to believe that Dennis does love Warren and truly cares about him as a friend," he says. "And I think Dennis is really hurt [at the end of the play] when he finds out that Warren thinks he's not on his side. I think Dennis believes that when push comes to shove, he'll do whatever it takes to

help Warren out—even though he never really shows it."

"It's probably never even crossed his mind," Larson observes. "that Warren would ever question their friendship."

"Absolutely," Cuckow says. "I mean, when I was growing up, I had a friend like Dennis, who would always put me in the Warren position and make me the butt of the joke. Well, actually, it started out that he'd make fun of other people and I found that hilarious. But slowly it turned and I became the person he'd attack and suddenly it didn't seem all that funny anymore. And finally it got to the point where I had to say to him, 'Why are you talking to me like that? You're damaging my ego and I think we're going to have to stop being friends.' And his response was a line right out the play—he said, 'What are you talking about? We always call each other shit, it doesn't mean anything.'"

"Well," Bullough says, "it's a beautiful thing to watch Dennis chop someone down—the language is just hilarious and exciting and brilliant. But when the eye of Sauron gets turned on you, it's a completely different feeling to have all your little sore spots picked at that way. So maybe he's not the best friend in the world, but in a weird way, I'm using him too. I mean, he gives me a lot of grief but he does let me stay in his apartment, even though he's scared *shitless* about my dad. This is something we only recently discovered, actually—it's one of those plays where you keep digging and realizing, 'Oh my God, there's more going on here. There's more gold down here! More gold! More gold!'"

**THE TRUE PROSPECTOR** on *This Is Our Youth*, however, was local actor and director Jim DeFelice, who passed on a copy of the script to Cuckow, director Kevin Suttle and actor Chris Fassbender back in 2000

when their independent theatre company, Kill Your Television, was finishing up the run of their very first production, Eric Bogosian's edgy ensemble drama *SubUrbia*.

"We definitely thought it was a play we'd love to do," Cuckow says, "but we felt that it was too similar to *SubUrbia* to do it right then—it just felt like we'd be treading familiar ground." Eager to show the company's range, Kill Your Television instead chose *Shakespeare's R&J*, Joe Calarco's all-male adaptation of *Romeo and Juliet*, as their 2001 production, and followed that up in 2002 with *Stop Kiss*, Diana Son's comedy/drama about two women whose budding love affair is shattered by a violent attack. Remarkably, all three shows (all of them directed by Suttle) won Sterling Awards for Outstanding Production by a Collective.

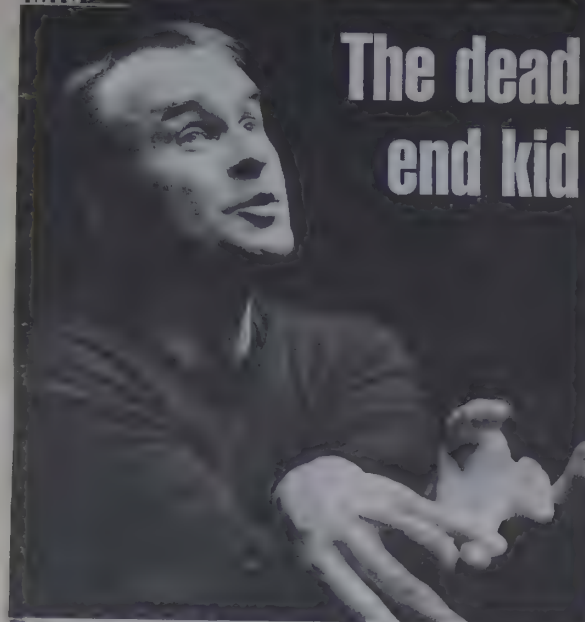
And now, three years later, *This Is Our Youth* suddenly seems like a perfect change of pace. "Kevin wanted to simplify things a little this year after *Stop Kiss*," Cuckow says. "And something that appealed to me about *This Is Our Youth* was that it had two acts, three characters and no transitions—which makes it a very different show from *Stop Kiss*, where we were jumping back and forth in time and it was just transition after transition. And it's character-driven instead of plot-driven, so you just get to sit with these people and really get to know who they are."

And from this vantage point, the differences between *Youth* and *SubUrbia* seem more glaring than the similarities. "There's more love towards the characters in this one," Larson says. "In *SubUrbia* you got this feeling of bleakness when it came to their future, but here, I don't think these kids are going to wind up doing nothing with their lives."

They could pick worse role mod-

SEE NEXT PAGE





## The dead end kid

Daniel MacIvor's latest one-man show finds him cornered in a *Cul-de-sac*

By PAUL MATWYCHUK

Daniel MacIvor never feels more alone than when he's standing in the wings waiting to go onstage. It's even worse when he's doing a solo show. "I enjoy being on the stage," he says, "but the approach to the stage is kind of horrendous—the absolute, ultimate, horrifying aloneness of it is practically existential.

But once I'm onstage, of course, I immediately connect to the community of people there. Theatregoers are a community, and I'm part of that community as a theatre artist and so I'm not alone anymore."

MacIvor has been thinking a lot about community lately, and a lot of those thoughts have, naturally, turned up in the Canadian theatre icon's latest one-man show, *Cul-de-sac*, which kicks off this year's KaBoom! Theatre Festival. "I approached [director and co-author Daniel Brooks] with the idea of how at one time a community was formed because people within the community all wanted to keep the community thriving," he says. "Now our communities are formed more by chance. Which raises the question: what is our place in the community? And I'm also very fascinated by the effect this whole modern philosophy of individualism—where it's all 'what I need' and 'what I want'—has on communities. I think the effect is not good; I think it creates a cult of individuality which is not beneficial to life in a society."

The piece is a snapshot portrait of one such modern community, a cluster of neighbouring houses on a dead-end street whose inhabitants are awakened in the middle of the night by a mysterious noise. One by one MacIvor introduces us to these characters—among them a grouchy old army veteran, a teenaged girl with Asperger's syndrome and a violent male hustler—but the central figure is Leonard, a lonely middle-aged gay man who we gradually realize is telling us the story of not just

his death, but a lifetime of being misunderstood, misused or just plain ignored by everyone around him.

"I wanted the performance to be a kind of transformation," MacIvor says. "As I move in and out of the characters, that would be a transformation, but I also wanted there to be a transformation at the end of the play in terms of the kind of performance that was happening. Most of the characterizations are simple gestures and voice stuff, but by the time I get to the end, it's pretty much a complete physical transformation

## PREVIEW THEATRE

that happens. And I wanted that to key into what we all want to have happen with our lives: we all want something to happen that will transform us and change our lives—but are we really willing to change them?"

AS FOR MACIVOR, he seems almost frighteningly eager to turn himself into other people. He developed the various characters in *Cul-de-sac* not at the typewriter but in rehearsal with Daniel Brooks. "I do make a lot of notes," MacIvor says, "but then I go into a rehearsal situation with Daniel, who basically interviews the character, asking simple questions about what I do and how I feel, and just lets me go on tangents—and that eventually becomes the text. Of course, that text gets transformed as we go along, but we start with character. I look for story hooks, but we don't impose the story on it.... I

think one of the diseases of theatre is that we rush to commit to something too soon. It's like a relationship that you dive into too quickly, before you've even given yourself a chance to figure out the potential of this thing, you've already made all these decisions about what it's supposed to be. That's why I find a lot of theatre profoundly unsatisfying; it hasn't realized its full potential to go as far as an audience's imagination will allow it to go."

*Cul-de-sac* sees MacIvor returning to theatre following a cluster of film projects: writing, directing and starring in *Past Perfect*, writing the screenplay for *Marion Bridge* and writing, directing and starring in the upcoming *Wilby Wonderful*, an ensemble film also featuring Paul Gross, Sandra Oh and Callum Keith Rennie. "I mean," he says, "the difference between film and theatre is like the difference between architecture and swimming. They're just very different environments. A question I'm asking myself a lot is 'Where is the art?' In theatre, it's very clear where the art exists—it exists in the process, and it's on display for the audience at the moment of its creation. But in cinema, where's the art? We're looking at art that has happened; in theatre, we're looking at art that is happening. To me, that's a profound difference." ●

### CUL-DE-SAC

Directed by Daniel Brooks • Created by Daniel Brooks and Daniel MacIvor • Performed by Daniel MacIvor • La Cité francophone (8627-91 St) • Feb 5-15 • 477-5955

from the sterling award winning team that brought you  
**STOP KISS** and **SHAKESPEARE'S R&J...**

Kill your television theatre presents

## this is our youth

by kenneth lonergan

february 5-21

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nathan cuckow  
shannon larson  
set, lighting & costume design by raymond spittal  
stage manager amy defelice  
directed by kevin sutley

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VUEWEEKLY

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THEATRE



## theatre notes

By BRENDAN PROCÉ

### Don't forget to Floss

**The Mill on the Floss • Timms Centre for the Arts (U of A) • Feb 5-14 •** **preVUE** Ever feel like you're being pushed in a direction not quite your own, choosing money and manners before choosing yourself? Perhaps you can take some comfort in knowing the problem's nothing new. Maggie Tulliver, the protagonist of Helen Edmundson's adaptation of George Eliot's 1860 novel *The Mill on the Floss*, is going through much the same thing.

"The play is very much a play in the now," says Jan Selman, who's found time amidst her duties as professor and chair of the University of Alberta's Department of Drama to direct the show. "Whereas Victorian society was much more rigid, we still have that sense today of growing up in a world that tells us what to become, in contrast with who we really are. And that kind of push-pull in our own growing up is a huge part of everyone's growing up, I think."

This is Selman's first directing gig with Studio Theatre, despite holding the Department of Drama Chair for nearly five years. (She also served as Catalyst Theatre's artistic director for eight years.)

"It's such a busy job, and then with directing, you're doing two very busy jobs," she says. "But it's important to me that I keep my own creative juices flowing, and that's why I'm directing this show this year.... It's a kind of play that's very hard for local theatre companies to do, because it's large and ambitious."

The story transposes Eliot's original plot (which is set in 1830) to modern-day Edmonton, although some allusions to the original Victorian setting remain. The result is a mashing of time, a blurring of 19th- and 21st-century precepts. "Our set is extremely contemporary," Selman says. "It feels like you're in a contemporary downtown plaza, looking up at one of the many mirrored buildings. We're telling this story in Edmonton, right now, and then, in the mirror of the building, we have a faraway image of a mill on the Floss River from Victorian England. So it's like a memory of it, rather than creating the mill onstage."

Selman's hope is that the show's contemporary setting, along with an electronic score by courtesy of GMCC and U of A English teacher and hobbyist composer Wayne Defehr, will help convey Maggie's emotional journey to audience members who've allowed their knowledge of classic Victorian literature to slide a little. "I think that people today will be interested in it for the themes of nature versus society," Selman says, "which I think is playing out in today's world, in questions of environment and personal freedom. It's also very exciting theatrically. We have a gypsy that transforms into a devil, we have floods—a new situation, a new place, a new event every few minutes. It's going to be really surprising." ●

## This Is Our Youth

Continued from previous page

els than the hard-working Kill Your Television team, whose record of quality and consistency—not to mention their ability to attract young audiences who don't normally attend plays—would be the envy of many larger companies. "When we did *Stop Kiss* at the Roxy," Cuckow says, "their traditional audience base is trained to pre-buy tickets. So on the night of the show they'd often say, sympathetically, 'Oh, you have very few pre-buys, thinking we'd have almost no audience. But then a ton of people would show up at the door to buy tickets, which I think indicates we were bringing in a different audience from what the Roxy usually gets. So that was very encouraging. And I just think it's important to cultivate a different demographic, because theatre really is a dying artform...."

And here, the four of us start pontificating endlessly about the difficulty of attracting new audiences to plays, analyzing how theatre differs from film and complaining about how theatre allowed itself to gain such an elitist reputation. God, this part of my tape recording goes on forever.... So maybe the four of us haven't outgrown our youthful, hyper-opinionated phase after all. ●

### THIS IS OUR YOUTH

Directed by Kevin Sutley • Written by Kenneth Lonergan • Starring Chris Bullough, Nathan Cuckow and Shannon Larson • Azimuth Theatre (11315-106 St) • Feb 5-21 • 454-0583







**PROPHETESS** Jekyll and Hyde Pub and Restaurant, 10610-100 Ave (427-1757) • Presented by Sound and Fury Theatre • Scott Sharplin directs Vanessa Sabourin in this unusual theatrical presentation, adapted by Sharplin from four of Shakespeare's history plays, which tells the epic story of Margaret, who evolves from a timid virgin into "Shakespeare's greatest villainess" • Feb. 5-15: Tue-Sat (8pm) • Pay-What-You-Can Sundays (8pm) • Wed, Feb. 11: Talk back session • \$14 (adult)/\$12 (student/senior) • Tickets available at TIX on the Square

**PUPPETRY OF THE PENS** Winsper Centre, 4 St Winston Churchill Sq (428-1108) • The international theatrical sensation, in which two naked performers

demonstrate "the ancient Australian art of genital orogeny" • Mon, Feb. 9 (7pm) • \$41.50 • Tickets at the Winsper Centre box office

**ROCKY VEGAS** Mayfield Dinner Theatre, Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • A high-energy musical revue celebrating the music of Frank Sinatra, Elvis Presley, Lutherie, Neil Diamond, Wayne Newton and other performers associated with Las Vegas • Until Feb. 22 • Tickets available at Mayfield Dinner Theatre box office • New Year's Eve: \$135 (includes dinner and show)

**STAGE STRUCK!** Walderdale Playhouse, 10322-83 Ave (433-4659) • Presented by Alberta Drama Festival Association • John Hudson adjudicates plays from Alberta Theatre, the Bedlam Theatre Company, Manual Transmission Theatre and others in the 2004 edition of the Edmonton Region One-Act Play Festival • Feb. 7-8 (7pm) • \$8 (adult)/\$6 (student/senior)

**STONES IN THE POCKETS** The Citadel, Shector Theatre, 9828-101A Ave (425-1820) • James MacDonald directs John Ulyatt and John Kirkpatrick in Marie Jones's inventive, award-winning comedy about a pair of Irishmen who receive a brutal lesson in the callousness of the movie industry when they land jobs as extras in a Hollywood mega-production that has chosen their sleepy, picturesque village as its principal location • Until Feb. 15 • Tickets available at Citadel Theatre box office

**SURVIVAL: THE IMPROVISATION GAME** The Third Space, 11516-103 St (424-8304) • Live, competitive improvisational comedy with "an element of danger" • Feb. 6, 27 & 28 • Tickets available at the door

**THEATRESPORTS** Versanova Theatre, 10329-83 Ave (448-0695) • Presented by Rapid Fire Theatre • Teams of improvisers create sketches on the spot based on audience suggestions, and have the results evaluated by a team of headless judges • Every Fri (11pm) •

Tickets available at phone

**THIS IS OUR YOUTH** Asymmetrical Theatre, 11315-106 Ave (454-0583/420-1757) • Presented by Kill Your Television Theatre • Kevin Suley directs Chris Bullough, Nathan Cuckow and Shannon Larson in Kenneth Lonergan's comedy/drama, set in 1982, about three teenage refugees from New York's Upper East Side struggling to face up to their impending adulthood while dealing drugs and looking for quick cash over the course of an eventful couple of days away from their parents • Feb. 5-21, (Tue-Sat 8pm, Sun 2pm) • Two-for-one-Tuesdays: Feb. 10, 17; Pay-What-You-Can-Matinees: Feb. 7, 14, 21 • \$16 (adult)/\$12 (student/elderly)/\$20 (opening night gala)/\$12 (preview) • Tickets available at TIX on the Square, door

**TRADING HEARTS** Third Space, 11516-103 St (471-1586/420-1757) • Presented by Northern Light Theatre • Nikk Loach directs Brian Hansen, Anita

Miot and playwright Trevor Schmidt in this elliptical dance drama about a man and a woman whose relationship, full of misunderstandings and unstated emotions, is silently watched by a solitary stranger in the house next door • Feb. 12-22, 2004 (Tue-Sat 8pm, Sun 2pm) • \$18 (adult)/\$14 (student/senior); opening night gala: \$25 (includes reception with cast after the performance); Tue: pay-what-you-can; Sun: matinee: two-for-one • Tickets available at Northern Light Theatre, TIX on the Square

**VINCENT IN BRITTON** The Roxy, 10708-124 St (463-2440) • Presented by Theatre Network • Jim DeSica directs Martin Harper and Sandra Nicholls in Nicholas Wright's Tony-nominated play about the young Vincent van Gogh, who discovers his own passion and artistic genius while living as a lodger at a dilapidated British rooming house run by a depressed, middle-aged landlady • Until Feb. 22 • Tickets available at Roxy Theatre box office

## EVENTS WEEKLY

For your free listings to 426-2889 or e-mail them to [listings@vuc.ab.ca](mailto:listings@vuc.ab.ca). Deadline is Friday at 3pm

### CLUBS/LECTURES

**BEYOND BOND SCIENCE INTO MYSTICISM** The Unchurch Life Enrichment Centre, 4936-87 St (462-4491) • Every Sun (11am): Presented by Jaclyn Darby

**BUDDHIST MEDITATION** Cameau United Place, 11148-85 Ave (412-1006) [www.meditationaberta.org](http://www.meditationaberta.org) • Every Thu (7-9pm): Meditation group

**CLIMATE CHANGE: ADAPTATION, IMPACTS AND VULNERABILITIES** 2022 Dentistry Pharmacy Building, U of A Campus (492-5825) • Dr. John England presents *Environmental Change in the Canadian Arctic* Archology, Feb. 5 • Free

**DIVERSITY CONFERENCES OF ALBERTA SOCIETY** (BCAS) Westwood Unitarian Congregation, 11135-45 Ave (433-5034) • Interactive choral workshop with David Carber • Sat, Feb. 7 (8-9am registration; workshop 9am-4pm) • \$10 registration fee

**DOING IT IN THE DARK** GLC 2, U of A Campus • Conversations About Film, film studies seminar presented by Jerry White and Heather Zwicker • Thu, Feb. 5 (3-30pm)

**E.C.A.W.A.R. (EDMONTON COALITION AGAINST WAR AND RACISM)** Mennonite Centre for Newcomers (988-2713) • Special general meeting; Sun, Feb. 8 (7-9pm) [www.wage-peace.com](http://www.wage-peace.com)

**EDMONTON'S PLANNING AND DEVELOPMENT DEPARTMENT • Continental Inn, 16625-Story Plain Rd (496-6177):** meeting to discuss the proposed amendment to the 100 Avenue Planning Study and change to the Zoning Bylaw, Ward 1 • Thu, Feb. 12 (7pm) • **Jeppier Place Legion, 10220-156 St (496-6177):** meeting to discuss the proposed amendment to the Britannia Youngstown Neighbourhood Planning Study and amendment to the Edmonton Zoning Bylaw, Ward 1 • Wed, Feb. 18

**LANGUAGE AND POWER** [info@ualberta.ca](mailto:info@ualberta.ca), [www.arts.ualberta.ca/~agas/frucht.html](http://www.arts.ualberta.ca/~agas/frucht.html) • **Humanities Lecture Theatre 1-1, U of A Campus:** presented by Dr. Edwards, Thu, Feb. 5 (2-3:30pm)

**Tory Bldg, 14-28, U of A Campus:** student symposium *Politics of Language, Ethnicity, and the Nation* presented by Dr. Edwards; Fri, Feb. 6 (1-2:30pm) • **Athabasca Hall, Heritage Lounge:** *The Ecology of Language: Critical Remarks* presented by Dr. Edwards; Fri, Feb. 6 (3-4:30pm)

**GRANT MACLEAN COLLEGE OPEN HOUSE** Centre for the Arts, 10045-156 St and City Centre Campus, 10700-104 Ave [www.maclewan.ca](http://www.maclewan.ca) • Program and information sessions, tours, displays, entertainment • Sat, Feb. 7 (10am-4pm)

**COMPLETE DESIGN BECOMES ART: THE REVIVAL OF LETTERPRESS PRINTING IN NORTH AMERICA** Humanities Centre L-1, 112 St, Saskatchewan Dr, U of A Campus (492-3258) • Discussion presented by Peter Bart and Jane Meris • Mon, Feb. 9 (4pm)

**PERICLES OF KYTHOS: INCORRUPTIBLE ICON OR UNSCRUPULOUS DEMAGOGUE?** Henry Marshall Tory Building, Rm TBW-2, U of A Campus (448-3968)

• Lecture by Frances Pownall, presented by the Edmonton Mediterranean Institute • Thu, Feb. 12 (7:30pm)

**T.A.L.E.S. EDMONTON (433-2932):** Storytelling invitation: Every 2nd Fri (8pm) • The oral tradition of storytelling (be a listener or a storyteller)

**THE TIBETAN BUDDHIST MEDITATION SOCIETY, GADEN SAMTEN LING 11403-101 St (479-0014):** Learn about Tibetan Buddhism and meditation with Khusok Chamschoe of Namgyal Monastery in India • Every Tues (7-9pm): beginners • Every Wed (7-9pm) and Sun (11am-1pm): advanced

**UNMASKING EATING DISORDERS** Northside High Level Bridge (944-2864) • March across the High Level Bridge, Join EDEO's March For Eating Disorder Awareness Month • Fri, Feb. 6 (9:30am)

**UPWARD BOUND TOASTMASTERS** Baker Centre, 10th Fl, 10025-106 St (477-2613) • Public speaking, open house • Wed, Feb. 11 (6:50pm) • Every Wed (7pm): Weekly meeting about public speaking, and how to improve your communication and leadership skills

**U.S. CITIZEN VOTER INFORMATION** Windsor Park Community League Hall, 11840-87 Ave (432-7660) [www.democratsabroad.org](http://www.democratsabroad.org) • Open house forum • Sun, Feb. 15 (2-4pm)

**WASKANEAN TRAIL ASSOCIATION** Bonnie Doon Mall, 8 St, 85 Ave (468-4331) • Free guided hike/ski, approx. 10 km at Miquelon Provincial Park • Sun, Feb. 8 (10am)

### QUEER LISTINGS

**AXIOS (454-8499):** • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

**BOOTS AND SADDLES 10242-106 St (423-5014):** Large tavern with pool tables, restaurant, shows. Members only

**BUDDY'S NITE CLUB 117258 Jasper Ave (488-6636):** Open 9-3 • Dancing, strip contests, go-go boys • Every Mon: Free pool, DJs Atmos Chace, Jelly Pop, Code Red • No membership needed

**DIGNITY EDMONTON (482-6845)** Support community for lesbian Catholics and friends

**DOWN UNDER 12224 Jasper Ave (482-7960):** Steam bath

**EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207):** • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

**GAY MEN'S OUTREACH CENTRE (GMOAC) 45, 9912-106 St (488-0564):** Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

**HIV NETWORK OF EDMONTON SOCIETY 105, 10550-102 St (488-3742):** Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

**ICARE 702A, 10242-105 St (448-1768):** [www.icare-ab.org](http://www.icare-ab.org) • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

**ILLUSSIONS SOCIAL CLUB GLCC 45, 9912-106 St • Meetings every second Thursday each month**

**INSIDE/OUT U of A Campus • Monthly meetings for campus-based organization for lesbian, gay, bisexual, transgender and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff of the**

U of A to network and socialize in a supportive environment (fall and winter terms). Contact Kiki Wells ([kwell@ualberta.ca](mailto:kwell@ualberta.ca)) or Marjorie Wonham ([mwonham@ualberta.ca](mailto:mwonham@ualberta.ca)) for info • [www.ualberta.ca/~cled/eps/AgapeVerdana.htm](http://www.ualberta.ca/~cled/eps/AgapeVerdana.htm)

**LAMBDA CHRISTIAN CHURCH (CHURCH)** Cameau United Church, 11148-84 Ave (474-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

**LIVING POSITIVE** [www.connect.ab.ca/livpos](http://www.connect.ab.ca/livpos) (488-5736) • Edmonton Persons Living with HIV Society Peer-facilitated support groups, peer counselling • Daily drop-in

**LUTHERANS CONCERNED** [www.lcna.org](http://www.lcna.org) (426-6905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

**MAKING WAVES SWIMMING CLUB** [www.geocities.com/makingswaves\\_edm](http://www.geocities.com/makingswaves_edm) • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Practices every Mon and Thu

**METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321)** • Weekly non-denominational church services

**FLAG GLCC 45, 9912-106 St (462-5958):** • Meetings every third and fifth of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

**POLICE LIAISON COMMITTEE (421-2277/1-877-882-2111, ext. 2038)** • Edmonton Police Service and the gay and lesbian community

**PRIME TIMERS (426-7019)** • Meetings every second Sunday of the month at 3pm. A social group for

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free  
will  
astrology

By ROB BREZSNY



ARIES

Mar 21 - Apr 18

Writing in *The Week* magazine, editor-in-chief Bill Falk reminisced about how earlier in his career he chummed out the third issue of a column a week. It was tough. "The truth is," he said, "there were many weeks in which I didn't have three fresh opinions of any value." These days, he added, he couldn't handle a gig like that. As he's matured, he's become suspicious of his own certainties. "Opinions are highly overrated," he concludes. "Most concern passing phenomena that, six months or six years from now, become utterly irrelevant." I propose that we make Falk your patron saint for February, Aries. The astrological omens suggest that this is a perfect moment to enjoy the humility and grace that come from nurturing compassionate ideals instead of agitated opinions.



TAURUS

Apr 20 - May 20

You might want to get a history book and read up on the Greek army's defeat of the invading Persian forces at Marathon in 470 B.C. While you're at it, look into the ragtag band of Texan soldiers who won independence from Mexico at San Jacinto in 1836, or the continental army's pivotal victory over the British redcoats at Saratoga in 1777. I make these suggestions not because I think

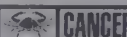
you will literally be going into battle, Taurus, but because I believe you'll soon be moved to defend and even expand your freedom. Meditating on history's successful struggles for liberation might inject an inspirational dose of martial energy into your campaign.



GEMINI

May 21 - June 20

You're in a phase of your yearly cycle when fate will conspire to expand your perspective, get you naturally high and turn you into an explorer. To align yourself with these cosmic tendencies, you might want to charter a supersonic MIG-25 Foxbat plane to ferry you to the upper edge of the atmosphere, where you can see the curvature of the Earth. Other good ideas: sail over Tanzania's Serengeti Plains in a hot-air balloon; paraglide off the sea cliffs at Oahu's Makapuu Point; or take a class in shamanism at a local yoga centre.



CANCER

June 21 - July 22

I predict that in 2004 you will become far more discriminating about what images and information you allow to enter the holy temple of your mind. You may even put up protective barriers that keep out the media's toxic psychic wastes and your friends' bad moods. I also predict that if you don't become more discriminating, you will lose touch with your own deepest desires and end up trying to be something you're not. In conclusion, fellow Cancerian, you sure as hell better remember how naturally telepathic you are and how easily you take on other people's feelings as if they were your own.



LEO

July 23 - Aug 22

After English, astrology is my second language. Like a language, it's both logical and messy; it's useful in making sense of the

world, yet full of crazy-making ambiguities. At its best, astrology is a playful study of the metaphorical link between the human psyche and the sun, moon and planets. It's not a science. It's an elegant system of symbols, an artform with a special capacity to feed the soul and educate the imagination. When regarded as a precise method for predicting the future or when used to pander to the ego's obsessions, it becomes a deserving target for satire. So there you have it, Leo. I've clarified the essential views that underlie all I do in this column, and which therefore colour the relationship between you and me. Now I challenge you to do what I just did: get together with the people you care about and articulate the fundamental assumptions that form the basis of your connection.



VIRGO

Aug 23 - Sept 22

I rarely employ my mediumistic skills, but a host of spirits was just clamouring to address you this week. So I agreed to channel five of them, on the condition that they'd be brief and to the point. Here, then, are your advisors from the other side of the veil. First, Wehrner von Braun: "Research is what you do when you don't know what you're doing." Second, A.A. Milne: "One of the advantages of being disorderly is that one is constantly making exciting discoveries." Next, Ralph Waldo Emerson: "Sometimes a scream is better than a thesis." Casey Stengel: "You're lost but you're making good time." Harry S. Truman: "If you can't convince 'em, confuse 'em."

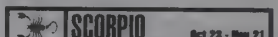


LIBRA

Sept 23 - Oct 22

"Any sufficiently advanced technology is indistinguishable from magic." So proclaimed science fiction writer Arthur C. Clarke in his book *Profiles of the Future: An Inquiry Into the Limits of the Possible*. To a medieval peasant, for instance, television

would have appeared to be pure sorcery. Here's my corollary to Clarke's principle, Libra, just in time for your season of wonder and mystery: "Any sufficiently unexpected blessing is indistinguishable from a miracle."



SCORPIO

Oct 23 - Nov 21

"How can one's heart and brain stand all the things that are crowded into them?" wrote 19th-century composer Robert Schumann. "Where do these thousands of thoughts, wishes, sorrows, joys and hopes come from? Day in, day out, the procession goes on." Sound familiar, Scorpio? If I'm reading the astrological omens correctly, the flood that Schumann described has recently reached tsunami proportions for you. You simply can't go on like this. As the closest thing you have to a soul doctor, I regard it as my duty to prescribe massive doses of spacious silence. Quiet your thoughts, slow down your pace and drop out of every frenetic game, at least for now.



SAGITTARIUS

Nov 22 - Dec 21

Back in the 1980s, an old pal of mine was a girlfriend of Democratic presidential hopeful John Kerry. I'm hoping if he's elected in November, she'll arrange for me to get a try-out as his astrological advisor. Who knows? Maybe he already reads this column. You there, John? Here's my counsel for you and your fellow Sagittarians. As tempting as it might be to dramatize the differences between you and your competitors, your best bet in the short run is to be an emblem of unity. Don't let your powerful moral vision get bogged down in detailing what's wrong. Instead, be passionate about beauty and truth and justice. Strong women are the key to your next success. Ask more from them than ever before. And make sure that in the midst of your noble push to the frontier, you keep nourishing your roots.



CAPRICORN

Dec 22 - Jan 18

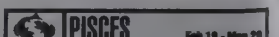
Here's Big Secret of Life #27, crucial for your meditations in the coming weeks: whatever you choose to focus your attention on, you will get more of it. So for example, if you often think of everything you lack and how sad you are that you don't have it, you will tend to receive abundant evidence of how true that is. If, on the other hand, you dwell on the good things that make you feel grateful to be alive, they will probably multiply. You are a great wizard, Capricorn. Why not use your powers to practise white magic on yourself instead of the other kind?



AQUARIUS

Jan 19 - Feb 18

This will be an elephant-wearing-a-parachute-as-it-falls-through-the-sky kind of week for you, Aquarius. It'll be a successfully-shopping-a-Bible-kind of week, a using-bottles-of-Dom-Perignon-to-put-out-a-fire kind of week, a rewriting-a-Shakespeare-play-and-selling-it-to-a-Hollywood-producer kind of week. "Improbable" should be your nickname. "Prodigious" should be your word of power. If you don't receive a magic pretzel or a golden booger from a talking raven in your dreams, I'll be shocked.



PISCES

Feb 19 - Mar 20

Red alert! Your behaviour is beginning to take on an eerie resemblance to the guy who regularly stands on a street corner in Beijing and offers himself up as a punching bag. At least he makes money from it, charging stressed-out jerks about \$6 to smack him around for two minutes. But I can't see any benefit coming to you for the way you're letting yourself be abused. Please stop this perverse form of entertainment immediately. Find a better strategy for encouraging intimate contact with people. ●



# EVENTS WEEKLY

Continued from previous page

gay/bisexual over 40 and their friends

**THE ROOST** 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • TUE: Hot Butt Tumbler (8pm-midnight) with DJ Janney • WED: Amateur strip with Weena Lu, Sticky Vicky, DJ Alvaro • THU: Rotating shows: Laddona's review, Sticky's open stage and the Weekend Link game second and last Thursday with DJ Jazzy • FRI: **Upstairs** Euro Blitz: New European music with DJ Outlaw, DJ Jazzy and male stripper **Downstairs**-female stripper • SAT: Every Sat like new theme: **Upstairs**-Monthly theme parties with DJ Jazzy, new music with DJ Dan and Mike **Downstairs**-Retro music • SUN: Betty Ford Hangover Clinic Show Beer Bash; every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2 • Laddona's Review: Thu, Feb. 5

**SECRETS BAR AND GRILL** 10429-107 St (990-1818) • Lesbian and gay bar/restaurant

**TRANSEXUAL/TRANSGENDER SUPPORT GROUP**

egret@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/lings

**WESTWOOD UNITARIAN CONGREGATION** 11135-65 Ave (433-5034) • Finding the Music Within, interactive choral workshop with David Garber (conductor); Sat, Feb. 7 (8am-9 registration, 9am-4pm workshop); \$10 • Diversity Sunday: Sun, Feb. 8 (10-3am); free

**WOODY'S** 11723 Jasper Ave (488-6557) • Open Sun-Thu 1-12; Fri Sat 1-3 • Gay nightclub. Every Sun-Thu (7-12am): karaoke with Tizzy. Every Wed: game show. Every Fri: free pool. Every weekend: open stage, dance with DJ Arrow Chaser • No membership needed

**YOUTH UNDERSTANDING YOUTH** Gay and Lesbian Community Centre of Edmonton (GLCCE), 45, 9912-106 St (488-3234) • www.youthunderstanding.com • Every Sat (7-9pm) • A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25

## SPECIAL EVENTS

**COPIES FOR CANCER KICK OFF** Phase One Centre Fountain Stage, WEM (455-7181) • The Stationary Bike Ride: Members of Edmonton's Cops For Cancer Ironman Team ride for 9 days • Feb. 13-21 (9am-5pm) • Fundraiser for Canadian Cancer Society

**FRUIT GROWERS FESTIVAL** Devonian Botanic Garden, 5km north of Debon on Hwy 40 (987-3054) • Featuring local growers, displays, lectures and information • Sun, Feb. 14 (10am-4pm) • Regular admission rates apply

**GLOBAL COLLEGE WEEK** Grant Macdonald College City Centre Campus, Alberta College Campus, South Campus • Feb. 5-6

**KIDS LOVE THE STRAP!** Red Strap Art Market, 10305-97 St (497-2211) • Celebrate Valentine's Day, free workshops for kids, face painting, live entertainment • Feb. 14 (12-3pm)

**LEAP INTO LEAF WITH MARDI GRAS** Newman Theological College, 15611 St. Albert Trail (447-2993) • Featuring costume and prizes, mask-making competition, Mardi Gras prizes • Feb. 13 (7pm) • \$5 (adult), children free

**LOVE YOU TO DEATH** Rutherford House, U of A Campus, 11153 Saskatchewan Dr (426-3995) •

Valentine mystery game • Sun, Feb. 8 (12-4pm)

**THOSE DANCIN' FEET** Hellenic-Canadian Community Hall, 10450-116 St (420-1757) • Presented by Edmonton Vocal Minority with dance performance by Womanspace • Sat, Feb. 14 (7pm door, 7:30pm performance) • \$15/\$10 (low income) • Tickets available at TIX on the Square, door

## KARAOKE

**AVENUE PIZZA** 8519-112 St (432-0536) • Every Thu (9-30pm)

**B-STREET** 11818-111 Ave (414-0545) • Every Wed-Sun (9pm): with Brad Scott

**BILLY BOB'S** Continental Inn, 16625 Stony Plain Rd (484-7731) • Every Thu (9pm): Music Trivia with Escapade Entertainment • Every Fri/Sat (9-30pm): with Escapade Entertainment

**BLUE QUILL** 326 Saddleback Rd (434-3124) • Every Fri/Sat (10pm)

**BORDERLINE PUB** 3226-82 St (462-1888) • Every Thu-Sat (9-30pm)

**CAMELOT SPORTS BAR** 10231-95 St (425-4298) • Every Sun (8pm): Hosted by Jeanine

**CLAREVIEW PUB** Victoria Trail, 132 Ave (414-1111) • Every Tue (9-30pm-2am)

**CLIFF CLAYVIN'S** 9710-105 St (424-1614) • Every Fri/Sat (10pm)

**DOYLE'S PUB** 2619-151 Ave (473-1961) • Every Fri/Sat (9-30pm) with Dee Dee

**FRANCO'S** 14059 Victoria Trail (467-4636) • Every Thu-Sat (9pm): with Woody

**GAS PUMP** 10166-114 St (488-4841) • Every Tue/Wed

**HILLVIEW PUB** 311 Woodvale Rd. W, Millwoods (462-0468) • Every Fri/Sat (9-30-1am)

**INGLEWOOD PUB** 12402-118 Ave (451-1390) • Every Thu-Sat (9-30pm)

**ROSE'S BAR AND GRILL OLD STRATHCONA** 10475-80 Ave (439-7211) • Thu, Fri, Sat (9-30pm-1.30am)

**SHERLOCK HOLMES** 10341-82 Ave (433-9676) • Every Sun (9pm): with Scott

**STRATHBURN PUB** 9514-87 St (465-5478) • Every Wed/Fri (9pm)

**TODAY'S** 5224-86 St (465-6223) • Every Fri/Sat (9pm-1am): every Tue (8pm-midnight)

# CLASSIFIEDS

If you want to place your Classified ad in **VUE Weekly** please phone Carol at 426-1996. Deadline is noon the Tuesday before publication.

## accordians

Student size: Hohner, 120 bass, black, \$500; adult size: Titano, parade, black, \$1500. Both in original cases. 455-4635 for info

## architecture/decor

**Antique Oak Drafting Table.** Unique artifact designed to fold for railway transport. \$1500.00 455-7816 for details.

Pair solid wood doors with amber inserts 80"x60", \$225; also small amber windows, \$25 ea. Ph 455-7816 for info

## business opportunities

**BOOSTER JUICE**  
Turn key, great location in Londonderry Mall food court. Serious Inq only. 920-4930.

## education

Have you wanted to pursue a career as a Dr's Assistant, couldn't afford it, didn't have the time? Get a quality education, CWs, a fraction of the cost. A+ Medical Reception Course. Ph Kara 471-6456.

**AUDITION FOR YOUR TUITION!**  
Apply for the March '04 semester scholarship! Applications accepted between Jan. 19-Feb. 6. The Vancouver Academy of Dramatic Arts www.vadastudios.com 1-866-231-8232.

## employment

Tired of working for others?  
Be your own boss.  
Serious income, P/T & F/T. Call 486-1357.

We're expanding,  
6 positions available.  
Comfortable downtown office, 3 shifts. Call 482-5859 to book interview.

## help wanted

**The Cutting Room** has opportunities for two exceptional advanced stylists to join our team. Join us on **Sun, Feb. 8, 1-4pm**. Bring your resume, a brief outline of potential client development, and a model that you will show your talents on! Be ready with a trend cut and colour. We'll supply the colour (Redken/Schwartzkopf). Ph Kristi/Janette, 496-9977, reserve your chair!

**National Firm** has F/T openings for Carpet Cleaning Technicians • Paid training provided. • Earn up to \$35,000/year. Reliable vehicle and license a must. Apply @ 10619-109 St or Call Phil at Lauri 421-7007.

Drivers wanted: \$15/hr, Wednesdays (night) and Thursdays (daytime), permanent/part-time. Must have mini-van or truck. Looking for reliable and responsible person. Please call 907-0570.

Be trained to work in the field Special Events, Brawl, Airports, Casinos, Hotels. Up to \$14/hr. Call Hilltop Security Academy 452-1010.

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## real estate

**OLD STRATHCONA WAREHOUSE**  
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\$3.50 per sq ft base  
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## massage

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## pets for sale

**WORLD CLASS English Springer Spaniels**, FTCH lines, health & disposition guaranteed. Reg'd. House reared, 1st shots, wormed, \$550/ea. Ph 929-2953.

## real estate

**STOP FORECLOSURE!** Behind on payments? Don't let the bank ruin your credit! 100% confidential. Call now 456-0143

**Dickinsonfield:** 1000 sq ft condo in 4plex, 4appls, quiet area, good neighbour, close to school, hospital, mall, \$77,000. 475-0252.

**Walk to the U of A**  
This quaint little older 2-story house has loads of character and charm.

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Call Murray Berg at Remax R.E.C. 438-7000

## FREE LIFE SKILLS COURSE

If you have a disability, a desire to enrich your personal life, and can commit to attending 3 hours a day for 6 weeks, this course could be for you! Develop and improve your skills in the following areas:

- Self Awareness
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- Time and Stress management.
- Being accountable and responsible.
- Ability to make changes
- Self esteem and assertiveness
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**Call Now!**  
Space is limited!  
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**Azimuth Theatre** seeks a motivated career administrator to be the newest General Manager of Azimuth Theatre. Azimuth is a multi-level organization, providing social action performance to youth, innovative new works for adults, as well as managing one of Edmonton's busiest performance facilities. The successful applicant will have training and experience in professional theatre administration, a strong interest in supporting new Canadian Theatre, creative and aggressive funding strategies, excellent interpersonal and computer skills (Word, Excel and Quickbooks) as well as a familiarity with local, provincial and national arts funders. This is a permanent, full time position with salary and benefits.

Interested applicants should send a letter and resume to Azimuth Theatre, 11315 106 Ave, Edmonton AB, T5H 0R6. Applications will be accepted until Mar 15

**azimuth** theatre

## DO YOU HAVE AN ITEM TO SELL?

**CAR, FURNITURE, HOUSE, CONDO, SPORTING EQUIPMENT?**

If you buy a 2" x 2" ad in **VUE WEEKLY**  
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(some conditions apply)

**CALL CAROL ROBINSON AT 780-426-1996 FOR DETAILS**

## research

Are you an over 18 yr old male survivor of childhood sexual abuse? Have you had at least one past session of individual counseling? If you would like to take part in this short study contact Sherry at 454-9380 or at sr6@ualberta.ca

## rocking for jesus


Looking for Radical, soldout to Jesus Christ musicians who would like to be in a cutting edge already established ministry. 439-5332.

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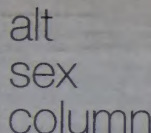
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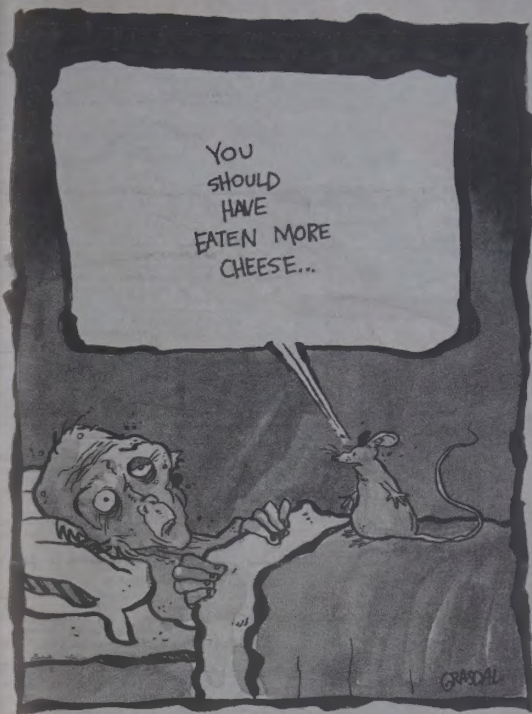






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